

DOCUMENT RESUME

ED 379 198

SO 024 694

TITLE North Dakota Visual Arts Curriculum Guide, Grade 7-12.

INSTITUTION North Dakota State Dept. of Public Instruction, Bismarck.

PUB DATE Feb 91

NOTE 143p.

AVAILABLE FROM Department of Public Instruction, Supply Division, State Capitol, 11th Floor, 600 E Boulevard Avenue, Bismarck, ND 58505-0440.

PUB TYPE Guides - Classroom Use - Teaching Guides (For Teacher) (052)

EDRS PRICE MF01/PC06 Plus Postage.

DESCRIPTORS Aesthetic Education; Art Activities; Art Appreciation; Art Criticism; *Art Education; Art History; Discipline Based Art Education; Evaluation Criteria; Secondary Education; *Secondary School Curriculum; State Curriculum Guides; *Visual Arts

IDENTIFIERS *North Dakota

ABSTRACT

This document is the secondary level visual arts component of the North Dakota Arts Curriculum Project. After a presentation of the philosophy, goals, and objectives for the visual arts program, the guide is organized into four sections. The first section, "Visual Arts Program Components," presents an overview of educational considerations, the criteria for a balanced program, and the required content areas: aesthetics, art criticism, art history, and art production. Explanations of these four content areas and other basic art knowledge information are provided. The second section, "Areas of Study," presents the selected subject areas to be covered: drawing, painting, ceramics, sculpture, printmaking, and art history/appreciation. Each subject area presented includes information regarding: (1) definition; (2) performance; (3) objective; (4) suggested media/material; (5) techniques and methods; (6) subjects of study; (7) suggested strategies; (8) terminology; (9) sample lesson plans; (10) learner outcomes, and (11) bibliography. The sample lesson plans include: performance objectives; time allotment; materials; procedure; assessment; exploration; and artists/art appreciation applications. The learner outcomes give expected results for both junior high and senior high students. The third section, "Curricular Concerns," includes curricular related information on: evaluation; students with special needs; careers in art; safety in the art studio-classroom; and management considerations. The guide concludes with a fourth section, "Resources," that lists materials, resources, and organizations necessary or helpful for implementation of this art program. (MM)

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NORTH DAKOTA
VISUAL ARTS CURRICULUM GUIDE
GRADES 7-12

Dr. Wayne G. Sanstead, SUPERINTENDENT
North Dakota Department of Public Instruction
Bismarck, North Dakota 58505-0440

February, 1991

This publication is available from:

Department of Public Instruction
Supply Division
State Capitol - 11th Floor
600 E Boulevard Ave
Bismarck, ND 58505-0440
(701) 224-2272

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FOREWORD

The visual arts program is a vital component of the total education plan. This guide to curriculum planning will help teachers and school districts identify the important aspects of a visual arts curriculum and provide a variety of helpful information for developing and maintaining a quality program.

The visual arts provide each person with a unique perspective of the world. Involvement in the visual arts fosters creativity and helps develop an understanding of, and appreciation for, one's environment.

Wayne G. Sanstead

Dr. Wayne G. Sanstead
Superintendent of Public Instruction

ACKNOWLEDGEMENTS

In 1984, the North Dakota Council on the Arts undertook the task of writing curriculum guides for each of the areas under the arts. This writing encompassed five areas--creative writing, dance, music, theater, and visual arts. Financial support was provided from the National Endowment for the Arts, the Grand Forks, West Fargo, Bismarck, Mandan, Williston, and Fargo school districts, the Division of Independent Study, and the Department of Public Instruction. The support of these institutions is greatly appreciated.

A special note of appreciation to Linda Willis Fisher who served as principal writer and editor for the visual arts curriculum guides. Her tireless efforts, contributions, and leadership in developing both visual arts curriculum guides are greatly appreciated. A special thanks to Vern Goodin, Assistant Director of the North Dakota Council on the Arts, for his help in organizing the process that allowed this curriculum to be written.

Finally, acknowledgement of those who helped with this document:

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A special note of appreciation is extended to the following Department staff for their efforts:

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INTRODUCTION

This guide is the secondary visual arts component of the North Dakota Arts Curriculum Project. The project will include K-12 guides for each of the following strands: visual arts, creative writing, dance, drama and music.

The curriculum is designed to stress the importance of the visual arts in education and to provide North Dakota teachers with the resources to develop an effective visual arts program. It acts as a set of guidelines recognizing individual teaching styles.

This guide begins with the philosophy, goals, objectives and includes balanced curriculum components and other information grades seven through twelve art teachers may find useful in developing their own programs. It is hoped that schools will use it to build a sequential visual arts program.

The next section is devoted to selected areas of study including drawing, painting, ceramics, sculpture, printmaking and art history/appreciation. Each area provides appropriate subjects of study, strategies, terminology, sample lesson plans, learner outcomes and a bibliography.

The third section includes curricular-related information on evaluation, the special needs students, art careers, safety in the art studio-classroom and management considerations.

The fourth section provides the teacher with listings of materials and resources that can be used to enrich the art program.

PHILOSOPHY

A viable visual arts curriculum includes a sequential program of art instruction which integrates the study of aesthetics, art criticism, art history and art production.

A viable visual arts program expands on the development of students' self-concept and their interpretation of the environment.

Problem-solving skills are essential to the development of confidence and identity within the individual.

The process of creative thinking enables students to expand on their skills as they develop ideas and solutions for future benefit to society.

GOALS

The goals in visual arts education for students are:

- To develop a working visual arts vocabulary.
- To develop the basic visual arts skills using a variety of media and techniques.
- To develop thinking skills.
- To develop problem solving skills.
- To develop decision making skills.
- To develop confidence in self-expression and communication.
- To study the impact of the heritage of the visual arts of the past, present and future cultures.
- To develop aesthetic awareness.
- To learn how to make valid judgments about works of art.

OBJECTIVES

By the completion of the junior high art experience, students should be able to:

- Recognize and use the elements of art and the principles of design.

- Recognize and use a variety of PAINTING, DRAWING, PRINTMAKING, SCULPTURE and CERAMIC media, tools, techniques and styles.
- Recognize various periods of art.
- Demonstrate an aesthetic awareness of their environment.
- Analyze works of art.

By the completion of the senior high school art experience, students should be able to:

- Practice and apply the elements of art and principles of design.
- Practice and apply a variety of PAINTING, DRAWING, PRINTMAKING, SCULPTURE and CERAMIC media, tools, techniques and styles.
- Differentiate and compose works representing the various periods of art.
- Demonstrate an aesthetic awareness of their environment.
- Evaluate and assess works of art.

VISUAL ARTS

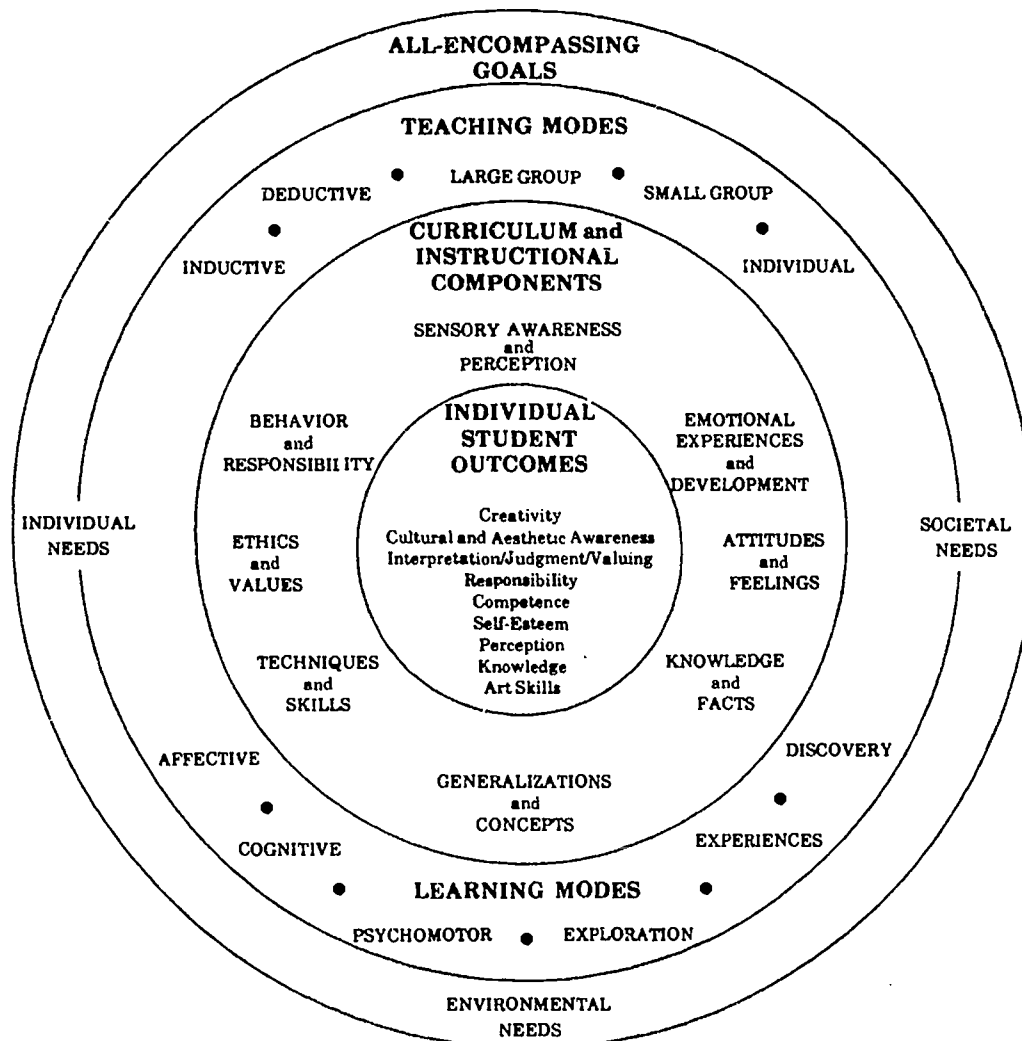
PROGRAM

COMPONENTS

OVERVIEW OF EDUCATIONAL CONSIDERATIONS

The overview diagram depicts the major elements of a viable visual arts education program.

The outer ring identifies the all-encompassing goals of education, which should influence all of the other elements in the diagram. The second ring indicates that consideration should be given to identifying an appropriate variety of teaching and learning modes. The third ring contains the content and processes to be included in visual arts curriculum and instruction. The center of the diagram focuses all of the elements on the individual student, and indicates the major objectives that a student will have acquired as a result of a comprehensive visual arts education experience.



Reprinted/Excerpted from A Guide to Curriculum Planning in Art Education, with permission from the Wisconsin Department of Public Instruction, 125 South Webster Street, Madison, WI 53703.

A BALANCED PROGRAM

The goals and objectives can be achieved through a balanced visual arts program that includes:

- providing a variety of experiences in the production of art.
- enhancing the creative experience through the study of art history.
- developing aesthetic awareness and thinking skills.
- providing organized experiences in art criticism.

A quality visual arts program is dependent upon several factors such as effective leadership, administrative support, good organization, qualified and prepared teachers, enthusiasm and hard work. It is also dependent upon class size, budget, materials, contact hours per week, teacher work load and facilities. Depending on grade 7-12 students' backgrounds, they arrive at many different levels in their visual arts development.

Such criteria vary from school to school. Some places have more resources than others. The important thing is not how much is available, but how to use what there is and continually improve upon the quality of arts experiences provided.

Everyone can play a part. Administrators can support programming and provide staff, resources and space; art teachers can implement and interpret the visual arts program and provide inservice training in the arts; parents and community members can become advocates for the arts in education and students can participate in creative activities. Everyone can learn and grow through the visual arts.

CURRICULUM CONTENT

In visual arts education, students study and produce works of art based on critical, aesthetic, and historical understanding. Such curriculum includes instruction in aesthetics, art history, art criticism, and art production. Art career education should be incorporated into the total instructional program. The content of visual arts education includes the following areas:

Aesthetics--sensory reception and response to art and the environment

Art History--historical and cultural information about artists and works of art

Art Criticism--describing, analyzing, interpreting, valuing works of art

Art Production--creating art using a variety of media, tools and styles

The major responsibility of visual arts educators is to integrate these four areas into the curriculum so that meaningful experiences occur.

The content of art is taught using certain strategies.

- Lecture
- Studio experiences
- Research
- Discussion
- Demonstrations
- Modeling behaviors
- Critiques
- Independent study
- Field experiences
- Small group activity

The content and teaching strategies are directed toward attaining the broad goals of visual arts education, which include the following:

- Conceptual understanding
- Aesthetic valuing
- Creative behavior
- Craftsmanship
- Understanding the content of art
- Developing self-concept and confidence

Aesthetics

The development of aesthetic awareness helps to increase aesthetic sensitivity and judgment in the contemporary world. Aesthetic sensitivity may be defined as an internalized awareness or reaction to things we encounter daily in life. The best understanding of this abstract quality may be gained through exposure to beauty in nature, the expression involved in a work of art, and the sensitivity developed from experiences in daily life.

Aesthetic awareness need not set rigid standards, but may draw upon personal experiences, perceptions, judgments and interpretations.

The visual arts instructor can help students develop understanding and awareness of aesthetic criteria and assist them in making aesthetic judgments relating to daily life.

Suggested criteria include:

- The human condition in the environment
- Effective use and planning of space
- Relationships of color and texture to the environment
- Study of architecture and the relationship to its environment
- Attractiveness of the natural landscape
- Study of natural patterns and their beauties

Art Criticism

Art criticism is the effort to understand works of art. It deals with the ability to discuss artistic expression in both form and content. This involves description, analysis, interpretation, and judgment.

Description establishes what is in the art work, when, where, and by whom the work is done.

Analysis explores the organization of the artwork thus discovering its unique features.

Interpretation discovers how the artists are influenced by the world about them. It determines the feelings, mood or ideas communicated by the work.

Judgment involves making a decision about the artistic merit of the work.

With a working visual arts vocabulary, the student who discusses and evaluates art uses higher level thinking skills. The student begins to formulate useful concepts which are applied to other aspects of learning and living.

Art History

Art history is the historical and cultural information about artists and works of art. Art history concepts and activities are essential parts of a visual arts curriculum.

Significant art history programs should include three basic goals. The first goal is to develop an understanding of how artists create. The students then can understand their problem-solving efforts in the context of tradition and history.

The second goal is to develop awareness of art within the total structure of society. Art is affected by the social, political, economic, religious and intellectual aspects of a society. This awareness allows students to understand that different art traditions have evolved in various parts of the world as well as within their own environment.

Finally, art history programs should develop skills for responding to art. This process includes perceiving, interpreting, and judging the significance of expressive and aesthetic qualities in the environment and art forms.

Art Production

Art production is the hands-on basis of creative expression.

Five areas have been selected for instruction:

- drawing
- painting
- ceramics
- sculpture
- printmaking

Other areas for possible instruction are:

- fibers
- graphic design
- filmmaking
- photography
- jewelry/metal design
- computer arts

Aesthetics, art history and art criticism should be incorporated in art production experiences as well as addressed independently.

SCOPE AND SEQUENCE

GRADES 7-12

7th and 8th Grade Art Classes Introduction to Art Techniques and Media

integrating art history, aesthetics, criticism	includes exposure to: Drawing Painting Printmaking Ceramics Sculpture	incorporating elements and principles of design
---	--	---

GRADES 9-12 Level I Courses

Art Awareness Art Appreciation Awareness of Art in Society	Drawing/Design basic skills which emphasize design elements	art experiences which are product oriented with 2- and 3-D emphasis
--	--	--

GRADES 10-12 Level II Courses

<u>Drawing</u> Contour Gesture Figure Landscape	<u>Painting</u> Watercolor Oils Acrylic Mixed Media	<u>Printmaking</u> Relief prints Intaglio prints Engraving Etching Screen Prints	<u>Ceramics</u> Clay Properties Handbuilt Methods: Slab, Coil, Pinch Wheelthrown Glazing and Firing
<u>Sculpture</u> Carving Modeling Casting Assembly	<u>Craft Design</u> Jewelry Textiles Copper Enameling	<u>Graphic Design</u> Lettering Layout Illustration Poster Design Product Design	<u>Photography</u> <u>Filmmaking</u> Taking photographs Developing Enlarging Study of process

GRADES 11-12 Level III Courses

Advanced Painting Advanced Crafts	Advanced Printmaking Advanced Sculpture Advanced Photography/Filmmaking	Advanced Ceramics Advanced Graphic Design
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GRADES 11-12 Level IV Courses

Special Problems Written Contracts	Independent Study Classroom Assistants	Mini-Courses
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THE ELEMENTS OF ART AND THE PRINCIPLES OF DESIGN

The basic elements of art and principles of design are consciously or unconsciously considered during the process of creating and responding to art. Students intuitively use these elements and principles in their artwork.

With formal instruction, by increasing awareness and with guidance, the students in grades 7-12 can consciously build upon their experiences with the elements and the principles to further develop their abilities.

The elements of art are the "tools" and the principles are the "rules" by which the visual arts are created. The interrelationships of these elements and principles are used to achieve a sense of organization and harmony.

Art Elements

Color: The quality of an object by which it emits, reflects, or transmits certain rays of light and absorbs others.

Color has three qualities:

Hue - name of color.

Value - lightness or darkness.

Intensity - brightness or dullness.

Line: A mark that can indicate direction or suggest shape.

Shape: An area having a specific character defined by line, or by a contrast in color, value or texture.

Space: The area between and around three-dimensional objects or shapes; the area within open or hollow shapes.

Texture: The surface characteristics of a substance, both visual and tactile.

Value: The degree of lightness or darkness of an object.

Principles of Design

Balance: A feeling of equality in weight, attention, or attraction of various visual elements.

Contrast: The opposition or unlikeness of things compared.

Emphasis: That portion or aspect of a piece of art on which one focuses.

- Movement: The suggestion of motion in a work of art, either by representing gesture in figurative painting or sculpture or by the relationship of structural elements in a design or composition.
- Proportion: The relationship of one part to another, or to the whole (the whole of the object or the whole of the environment).
- Repetition: The use of the same visual element a number of times in the same composition.
- Rhythm: The reoccurrence of elements establishing a motion or the illusion of motion.
- Variety: The diverse use of design elements.
- Unity: A harmonious relationship of the elements to produce a single general effect.

(Sources tend to vary on terms and definitions.)

**AREAS
OF
STUDY**

D R A W I N G

Definition

Performance Objective

Suggested Media/Materials

Techniques and Methods of Drawing

Subjects of Study

Suggested Strategies

Terminology

Sample Lesson Plans

Learner Outcomes

Bibliography

Area of Study:**DRAWING****Definition:**

Drawing records an individual's uniqueness through the process of making marks on suitable surfaces to create a design or image.

Performance Objective:

The student should exhibit minimum proficiency utilizing a variety of drawing media, tools, techniques and styles.

**Suggested
Media/Materials:**

Bamboo pen	Inks
Brushes	Oil pastels & pastels
Charcoal	Pencils
Colored pencils	Pens
Conté crayons	Sticks and twigs
Fiber-tip pens	
Graphite stick	
Various papers	
Brown wrapping	Paper toweling
Cardboard	Rice
Construction	Shelf
Drawing	Tissue
Gesso-covered	Typing
Notebook	Wall

**Techniques and
Methods of Drawing:**

Contour:	Defining the outline of an object, recording edges of objects, shapes and boundaries.
Depth/ Perspective:	Representing three-dimensional objects on a two-dimensional surface.
Gesture:	Creating an active line that emphasizes movement and captures the essence of movement in line.
Sketching:	Capturing the appearance or action of a place or situation.
Value:	Recording lightness to darkness on a surface.

**Suggested Subjects of
Study in Drawing:**

Still Life

Flowers/plants
Garden produce
Glass bottles/dishes
Folds of material/textures
Bicycle parts
Machinery parts
Animals/birds
Paper bags/books/boxes

Figure/Portraiture

Hands expressing emotion
Feet in different positions
Figure in motion
Foreshortening
Animal studies
Human/animal composite studies

Landscape

Study of trees/bushes/shrubs
Perspective
Foreground/middle ground/background
Reflections in water
Textures in landscapes
Figures in landscapes
Boats in water

Nonobjective

Organic shapes
Geometric shapes
Free form shapes/lines

Suggested Strategies:

- Developing a sketchbook.
- Drawing on an elevated surface (drawing boards).
- Using a mirror for viewing work in reverse.
- Drawing the subject/object upside down on the format.
- Drawing only the negative space.
- Looking at an object in a different way: with a magnifying glass; lying on the ground or conversely, above the object; in the sun or spotlight, etc.
- Exaggerating the perspective in a landscape.

- Drawing the same subject with different tools: crow quill pen/crayons.
- Creating a mural of figures/objects using brown wrapping paper or bulletin board paper, felt tipped pens or crayons/chalk.
- Making a study of means of transport, or similar subject and collecting finished art for binding in book form.
- Creating and illustrating the copy and/or layout of a newspaper.
- Approaches to drawing mathematical shapes and representation: studies of biological subjects to assist the student in .. and science classes.
- Representing the same subject/architecture in one-point (parallel) perspective, two-point (angular) perspective and three-point (oblique) perspective.
- Using an eraser to create a light or middle tone in a pencil drawing.
- Drawing a subject/object in a continuous line with a pen point that gives thick/thin lines, according to pressure.



Pen and Ink Drawing, by Lisa Lehr, Ashley Public School, Ashley, North Dakota

Selective Terminology for Drawing:

Abstract:	any deviation from a standard photographic representation
Caricature:	exaggeration of features and/or characteristics
Cartoon:	a drawing or series of drawings that communicate; also, a preparatory design/drawing
Chiaroscuro:	the arrangement or treatment of dark and light in a work of art to help create the illusion of depth/space
Composition:	artistic arrangement of the art elements into proper proportion/relation
Contour:	a line that moves around and into figures, objects or masses; the outer edge of every plane
Eye Level:	a line which is level with the eyes as one looks at a scene or object; for the purposes of perspective drawing, the same as the horizon line
Figure:	study of anatomy
Foreshorten:	to shorten proportionately so that an illusion of projection or extension in space is obtained
Format:	the general plan of organization
Gesture:	creating an active line that emphasizes movement
Horizon:	where earth and sky appear to meet
Media:	the materials used for visual expression/communication
Model:	person or thing that serves as a pattern for an artist
Perspective:	a way of creating the illusion of space/depth on a two-dimensional surface
Portrait:	study of the face
Realism:	art which represents actual appearances

Sketch: drawing that captures the appearance or action of a place or situation

Station Point: where the observer stands in the picture plane

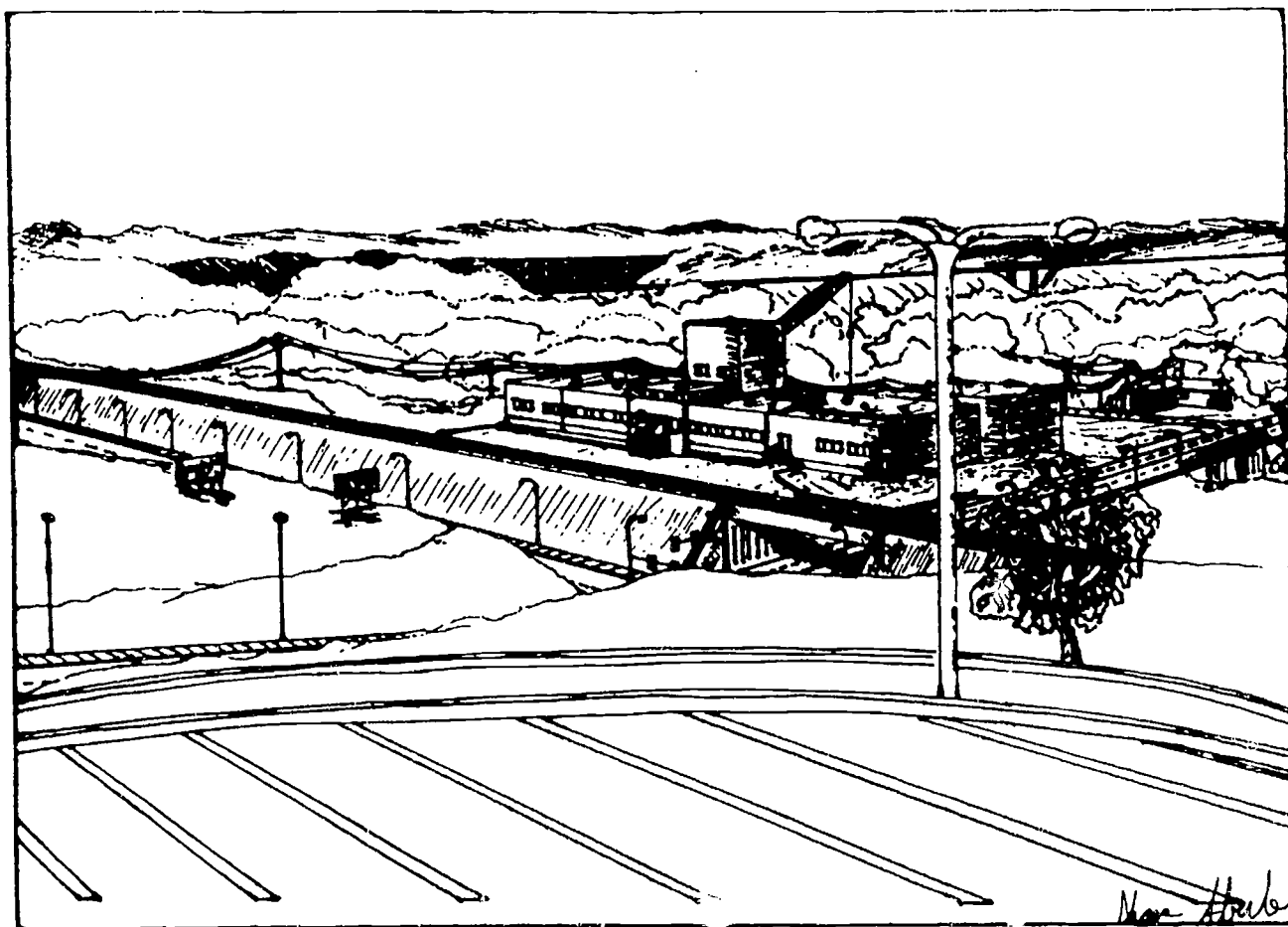
Value: lightness or darkness of a surface or area

Vanishing Point: an imaginary point on the horizon where all parallel lines appear to converge; one vanishing point is established for one-point perspective and two for two-point perspective

Vertical: a line which is perpendicular to the horizon line

Visual Texture: simulated texture; texture "felt" with the eye

Volume: a shape having three dimensions; the illusion of solidity or mass



Two-point Perspective Drawing, Pen and Ink, Shane Aberle, grade 11, Magic City Campus, Minot, North Dakota

DRAWING
Lesson Plan 1

Unit of Study: Perspective (one or two point)

Grade Level: 9-12

Advanced perspective studies, integrating arches, columns and checkerboards in compositional studies.

Performance Objective:

Student will develop and utilize more complex applications of basic perspective studies while developing more complex compositions.

Time Allotment:

Time will vary according to needs/purpose.

Materials:

Pencils with various leads and types, paper in variety of quality and sizes, and rulers or meter sticks.

Procedure:

Review basic one and two point perspective skills. Add studies in one and two point perspective for drawing columns, arches and checkerboards.

Develop art history and research skills by studying columns and arches in past cultures such as Greek, Roman, as well as Italian and French Renaissance.

Discuss historic structural changes or embellishments that developed throughout the various interpretations by the different cultures.

Discuss compositional principles such as balance, emphasis, contrast, movement that the student will need to recognize and use during execution of his/her idea.

Develop the composition to completion while incorporating the appropriate principles and elements of design and utilizing a variety of drawing materials.

Study, analyze, critique and display from a distance to enhance compositional development.

Assessment:

Developing and building on basic perspective skills.

Innovativeness of visual statement.

Comprehension and utilization of visual elements and principles of design.

Develop historical references.

Self-evaluation.

Instructor evaluation.

Peer evaluation.

Exploration:

Study art movements such as Surrealism and develop a visual statement not bounded by everyday reality.

Explore a variety of media such as painting, printmaking, in which more complex compositions can be developed.

Investigate the oriental approach to perspective.

Study drawings of young children and how they develop and incorporate concepts of perspective.

Make further art history studies of artists and architecture.

Artists/Appreciation:

Study how perspective developed in drawing and painting styles in the past such as in Byzantine and Italian Renaissance periods.

Further perspective studies with such artists as Paolo Uccello, Leonardo da Vinci, and M. C. Escher.

Developed by Linda Shaw-Elgin, South Junior High, Grand Forks, North Dakota.

DRAWING
Lesson Plan 2

Unit of Study: Use of Line to Emphasize Texture and Value

Grade Level: 9-12

Performance Objective:

The student will observe how artists use line to show texture and value and will complete an original scratchboard drawing.

Time Allotment:

Time will vary--approximately four 50-minute class periods.

Materials:

Paper, pencils, black paper (such as silhouette), white or light colored pencils, scratchboard, black India ink, scratch knives, stuffed and mounted animals such as raccoon or fox Indian corn, grasses and reeds.

Introduction/Motivation:

Lecture/Discussion, demonstration, looking at artwork, slides and prints.

Procedure:

Practice creating/reproducing textures and values through the use of various pencil strokes and lines.

Practice creating value by "shading" with a white pencil on black paper. Make a preparatory sketch of the raccoon or fox using a white pencil and black paper.

Note and record values, textures and proportions. Include corn, grasses, or other textured items compatible with the animal.

Experiment with creating a background or habitat for the animal.

Prepare scratchboard if necessary. Do a complete scratchboard drawing of the animal and its surroundings showing a variety of textures and values.

Mount or mat for display.

Assessment:

Manipulation of media/tools.

Control of lines to create textures and values.

Awareness of use of space in composition.

Self-evaluation.

Teacher evaluation.

Exploration:

Render the same subject using pen and black ink on white paper and compare with the scratchboard.

Learn more about the animal and its environment.

Artists/Appreciation:

Albrecht Dürer, Andrew Wyeth and Rembrandt.

Developed by Laurel Mehrer, Ashley Public Schools, Ashley, North Dakota.

DRAWING
Lesson Plan 3

Unit of Study: Repetition and Transition--A Synectic Encounter

Grade Level: 9-12

Performance Objective:

To create a pictorial encounter between two "armies" of opposing shapes with emphasis on repetition, proportion, transition and dominance.

Time Allotment:

Three to five periods depending on extent of development.

Materials:

Twelve inch by eighteen inch drawing paper and a variety of grades of pencils.

Procedure:

Orchestrate a battle of shapes, using two opposite shapes or objects. Develop compositions having the "armies" entering from opposite sides of the picture frame, meeting and clashing near the center.

The effects of the clash can be depicted by some shapes being engulfed, deformed, fragmented, or blown apart.

Concentrate on the design elements of repetition, proportion and dominance.

Leave as simple outlined shapes or develop with shading to achieve contrast and visual interest.

Assessment:

Usage of repetition, proportion, dominance. Effective usage of transitional images.

Self-evaluation.

Teacher evaluation.

Exploration:

Adapt this concept to a computer generated image.

Artists/Appreciation:

Study the works of M. C. Escher.

Adapted from Nicholas Roukes' Design Synectics, Davis Publications, Inc., and developed further by Doug Pfliger, Wahpeton Senior High, Wahpeton, North Dakota.

Roukes, Nicholas, Design Synectics, Davis Publications, Inc., Worcester, MA, 1988.

DRAWING
Lesson Plan 4

Unit of Study: Time-lapse Contour Drawing

Grade Level: 9-12

Performance Objective:

To better understand the concept of contours and improve critical observation using the time-lapse reduction method of drawing.

Time Allotment:

One to three class periods depending upon type of fruit selected and on the extent of development.

Materials:

Drawing paper and pencils--a variety of fruits (i.e., bananas, apples, pears, etc.).

Procedure:

Define and discuss contour and line.

Develop the drawing in time-lapse manner by proceeding to take a bite out of the fruit after drawing until a minimum of six shapes are recorded.

Leave drawing as is or ink over lines and/or add watercolor washes.

Assessment:

Heightened awareness of contours and edges that help define shape.

Awareness of time-lapse reduction method.

Self-evaluation.

Teacher evaluation.

Exploration:

Repeat process doing blind contour or "partial-peek" contour and compare results.

Artists/Appreciation:

Study drawings of traditional and nontraditional approaches to using fruit as subject matter.

Adapted from "Arts and Activities" November 1984 by Bob Karl.

Developed for use at the secondary level by Doug Pfliger, Wahpeton Senior High, Wahpeton, North Dakota.

DRAWING Learner Outcomes

Learner outcomes for grades 7-12 are listed as a reference for lesson planning. The introduction of most outcomes should have been presented at the K-6 curriculum level.

I	Identify	The student should be able to identify basic art concepts.
D	Develop	The student should develop skills necessary to successfully complete a project, handle art media, and create an individual statement.
R	Refine	The student should be able to refine skills to a greater level of proficiency by exploring creative ideas.

		<u>Jr.</u> <u>High</u>	<u>Sr.</u> <u>High</u>
1.	Use different types of lines (horizontal, broken, diagonal, vertical, etc.).	D	R
2.	Use contour lines and gesture lines.	D	R
3.	Use geometric and organic shapes and forms.	D	R
4.	Use value changes to give a flat two-dimensional object (shape) form and weight making it appear three-dimensional.	D	R
5.	Develop a knowledge of mechanical perspective (one, two and three point perspective).	I	D
6.	Develop a knowledge of optical perspective (proportion, placement, overlapping, etc.).	I	D
7.	Depict positive/negative space.	D	R
8.	Understand texture (visual and tactile, actual and simulated).	D	R
9.	Develop a knowledge of the color wheel (primary, secondary, tertiary).	D	R
10.	Display an understanding of the three properties of color (hue, intensity, value).	I	D
11.	Use various color schemes (analogous, complementary, cool/warm, monochromatic).	I	D

	<u>Jr. High</u>	<u>Sr. High</u>
12. Display an understanding of balance.	I	D
13. Illustrate an understanding of contrast.	I	D
14. Demonstrate the use of emphasis.	I	D
15. Indicate an understanding of the use of movement.	I	D
16. Understand proportion.	I	D
17. Demonstrate the use of repetition.	I	D
18. Demonstrate the use of variety.	I	D
19. Display an understanding of rhythm.	I	D
20. Correlate the principles of design to create unity.	I	D
21. Organize/Compose art elements in composition using a variety of drawing media/techniques.	I	D
22. Develop problem-solving techniques for organizing experiences/ideas/knowledge within a composition using art elements/principles.	I	D
23. Recognize/Identify drawing terminology.	I	D
24. Recognize and utilize various drawing techniques.	I	D
25. Use drawing tools correctly.	I	D
26. Exhibit good work habits.	D	R
27. Use a variety of drawing media (e.g., pencil, charcoal, ink, oil pastels, colored pencil).	D	R
28. Recognize both possibilities and limitations of various drawing media.	I	D
29. Express ideas about images/experiences using a variety of drawing techniques and media.	D	R
30. Use drawing techniques and media to interpret portraits/landscapes/still lifes.	I	D
31. Respond to the expressive qualities of art (quiet/happy/excited/sad, etc.) relating to one's own creative composition.	I	D

	<u>Jr.</u> <u>High</u>	<u>Sr.</u> <u>High</u>
32. Express personal experiences/feelings in visual form using drawing media.	D	R
33. Relate art to self-expression, not copied or traced.	I	D
34. Demonstrate an understanding of the presentation of a finished drawing by float mounting/matting.	I	D
35. Be familiar with various art related careers that utilize drawing skills.	I	D
36. Be familiar with the history of art as related to drawing (e.g., prehistoric drawing, artists--da Vinci, Durer, Picasso, Dine and Hockney).	I	D
37. Make associations/comparisons of own art work with that of other cultures.	I	D
38. Demonstrate an appreciation of the visual arts.	I	D
39. Identify/Discuss ways to change our lives by improving aesthetic qualities of the environment.	I	D
40. Analyze the use of the elements/principles: in one's own composition in the art work of peers in the work of recognized artists.	I	D
41. Describe/Interpret expressive qualities of: one's own composition the art work of peers the work of recognized artists.	I	D

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P A I N T I N G

Definition

Performance Objective

Suggested Media/Materials

Techniques of Applying Painting Media

Subjects of Study

Suggested Strategies

Terminology

Sample Lesson Plans

Learner Outcomes

Bibliography

Area of Study:**PAINTING****Definition:**

The process of creating a design or image with liquid media usually on a two-dimensional surface.

Performance Objective:

The student should exhibit minimum proficiency utilizing a variety of painting media, tools, techniques and styles.

**Suggested
Media/Materials:**

Acrylics	Glass
Brushes	Ink
Flat	Masonite
Round	Metal
Sumi	Oils
Quill	Palette
Canvas	Palette Knives
Canvas Board	Plaster
Cotton Swabs	Plastic
Easels	Polymer
Egg Tempera	Primers
Fabrics	Sponges
Food Dye	Tempera
Gel	Watercolors
Gesso	Wood

**Techniques of
Applying Painting
Media:**

Dry Brush:	Applying paint with very little medium on the brush.
Glazing:	Layers of translucent color applied to an already dried underpainting, to show luminosity.
Impasto:	A paste-like application of pigment to a canvas; pigment shows the marks of the brush or palette knife.
Palette Knife Painting:	Executed in part or entirety by means of a palette knife; applied by forming rolls or ridges of smooth, buttery paint with the edge of the knife.

Scumbling: Reverse of glazing. A film of opaque pigment applied over a darker color to lighten it. It is laid on with a nearly dry brush.

Spatter: An expressive application of throwing, dripping, or splashing of paint on a surface.

Stipple: The building up of a color by means of dabs of color.

Underpainting: Applications of colors to achieve an overall effect of a color.

**Suggested Subjects of
Study in Painting:**

Still Life

Foods/garden produce
Fish/insects
Botanical specimens
Fabrics
Glassware
Musical instruments

Landscape

Trees/bushes
Flowers
Grasses/weeds
Sky/rain/wind
Shade/sunshine/chiaroscuro
Picture plane
Aerial perspective

Figure/Portraiture

Figure in motion/figure in space
Figures represented with minimal
line/color
Proportion: figure to landscape
elements
Figure: in sunshine/shade
Portraits/group studies

Architecture (Human Environment)

Windows/roofs/bricks/wood
Houses/architectural details
Commercial buildings
Buildings, rural/urban
Perspective: one-point, two-point
Depiction of shadow/sunlight

Nonobjective

Organic shapes
Geometric shapes
Free form shapes/lines

Suggested Strategies:

- Interpreting one object from nature in several different media.
 - Showing one object front/side views on the same paper.
 - Placing a still life object in its natural environment.
 - Enlarging a simple subject/object to gigantic proportions.
 - Painting only the negative space that surrounds the object.
 - Using the oriental style--economy of color and line.
 - Exploring a variety of color theory possibilities.
 - Studying a subject from different viewpoints.
 - Dividing a subject into geometric shapes.
 - Exploring texture by adding various materials or using a variety of techniques.
-

Selective Terminology for Painting:

Abstract:	any deviation from a standard photographic representation
Acrylic:	a waterbased polymer paint
Composition:	arranging objects/subjects so that they have well-ordered relationships
Gesso:	a sizing medium used for preparing the surface prior to painting
Ground:	material that serves as a surface for painting
Impasto:	the thick application of a pigment to the painting surface
Mixed Media:	combination of two or more media
Modeling Paste:	material used to build up or texturize a surface for painting
Mural:	a painting applied directly onto a wall surface
Nonrepresentational:	contains at most no more than a slight reference to natural objects or situations; in the strictest sense, there are no references to anything that exists in the real world
Oil Paint:	mixture of pigment and oil to produce a smooth painting medium
Opaque:	nontransparent
Pigment:	a powdered substance mixed with a liquid which produces color
Polymer:	an acrylic transparent extender or finish
Portrait:	study of the face
Representational:	a realistic representation of subject/object
Tempera:	an opaque waterbased paint
Transparent:	see-through quality of a color
Wash:	a transparent layer or coating of color
Watercolor:	a transparent waterbased paint

PAINTING
Lesson Plan 1
(Mixed Media)

Unit of Study: Composition and Design--Working With Patterns
(Quilt Design)

Grade Level: 7-8

Performance Objective:

The student will observe and discuss the use of patterns in various examples of patchwork or pieced quilts and will create a still-life study with the negative space divided into a quilt-like background.

Time Allotment:

Time will vary according to needs/purpose.

Materials:

Slides, books, or actual quilt examples, construction paper, charcoal pencil, tempera paint, brushes, pencil, fixatif, masking tape and scissors.

Procedure:

Review elements and principles while observing colors and patterns of quilts.

Cut out (silhouette) still-life shapes. View at eye-level (straight bottom and top edges). May look at actual objects or draw from imagination.

Arrange and transfer shapes onto background paper.

Divide background into a quilt pattern.

Trace around all lines indicating shapes, outside edges, and background divisions in charcoal. Spray fixatif (outdoors or in ventilation booth).

Apply first layer of tempera paint.
(No pattern or indication of value changes, yet!)

Go into background divisions and add pattern.



May indicate designs and/or still-life shapes.

Add charcoal shading to outside of each shape, to inside of border and to each side of division lines. May add accent lines on patterns and shapes.

Spray fix entire surface (outdoors or in ventilation booth).

Light gray outline indicates use of charcoal shading over drawing's original pencil lines.

Assessment:

Comprehension of elements and principles of design.

Awareness of positive-negative space.

Awareness of patterns.

Display of color/value knowledge.

Manipulation of media/tools.

Self-evaluation.

Innovativeness of visual statement.

Teacher evaluation.

Exploration:

Preliminary exercise may include painting one (4" x 4") square with one pattern.

These could be mounted on a separate posterboard to create one overall design.

Fill a worksheet of 1" x 1" squares with a variety of patterns, compact some patterns; open up other areas. Try using dots, lines, shapes and letters in random or structured arrangements.

Instead of still-life study, design a contemporary "art" quilt and fill in painted areas with patterns.

Artists/Appreciation:

Sondra Freckelton, Pauline Campanelli, Matisse and Cézanne.

Developed by Diane Engel Stai, Minot Bishop Ryan High School, Minot, North Dakota.

PAINTING
Lesson Plan 2

Unit of Study: Composition and Design

Grade Level: 7-9

Performance Objective:

The student will discuss and analyze examples of nonobjective and abstract art and will create a nonobjective or an abstract composition using a variety of media.

Time Allotment:

Time will vary according to needs/purpose.

Materials:

String or yarn, ink or tempera, variety of drawing supplies, construction paper, tagboard, glue, examples of abstract paintings and drawings.

Procedure:

Review principles and elements while analyzing and discussing works of famous artists who work nonobjectively or abstractly (i.e., Mirò, Kandinsky, Nolde):

Dip 12" to 18" of string or yarn into ink or tempera.

Drop ink-soaked string on tagboard and pull, drag and twist across the tagboard surface (spontaneous abstraction!).

Develop the composition to completion using the elements of art and principles of design with the following materials: colored pencils, markers, cut and torn construction paper or wallpaper, oil pastels, etc.

Analyze. While creating, periodically study work from a distance.

Critique and display.

Assessment:

Manipulation of media/tools.

Innovativeness of visual statement.

Comprehension of elements and principles of design.

Self-evaluation.

Teacher evaluation.

Exploration:

Begin design using marbles rolling in paint.

Use paint media only and include in color theory study.

Use mixed media including fabrics, twine, found-objects, etc., in the composition.

Incorporate realistic images into the spontaneous abstraction as the composition is developed.

Artist/Appreciation:

Joan Mirò, Wassily Kandinsky and Ernest Nolde.

Developed by Ron Boehm, West Fargo Middle School, West Fargo, North Dakota.

PAINTING

Learner Outcomes

Learner outcomes for grades 7-12 are listed as a reference for lesson planning. The introduction of most outcomes should have been presented at the K-6 curriculum level.

- | | | |
|---|----------|--|
| I | Identify | The student should be able to identify basic art concepts. |
| D | Develop | The student should develop skills necessary to successfully complete a project, handle art media and create an individual statement. |
| R | Refine | The student should be able to refine skills to a greater level of proficiency by exploring creative ideas. |

		<u>Jr.</u> <u>High</u>	<u>Sr.</u> <u>High</u>
1.	Demonstrate the understanding of different types and uses of line as related to painting.	I	D
2.	Display an understanding of geometric and organic shapes.	I	D
3.	Use value changes to give a flat two-dimensional object (shape) form and weight making it appear three-dimensional.	I	D
4.	Utilize the knowledge of mechanical and optical perspective.	I	D
5.	Recognize the need to develop all the space on a given format.	I	D
6.	Demonstrate an understanding of texture (visual and tactile, actual and simulated).	I	D
7.	Demonstrate an understanding of the color wheel.	I	D
8.	Display an understanding of the three properties of color (hue, intensity and value).	I	D
9.	Understand and use various color schemes (analogous, complementary, cool/warm and monochromatic).	I	D
10.	Display an understanding of balance.	I	D

	<u>Jr. High</u>	<u>Sr. High</u>
11. Illustrate an understanding of contrast.	I	D
12. Demonstrate the use of emphasis.	I	D
13. Indicate an understanding of the use of movement.	I	D
14. Understand proportion.	I	D
15. Demonstrate the use of repetition.	I	D
16. Demonstrate the use of variety.	I	D
17. Display an understanding of rhythm.	I	D
18. Correlate the principles of design to create unity.	I	D
19. Organize/Compose art elements in composition using a variety of painting media/techniques.	I	D
20. Develop problem-solving techniques for organizing experiences/ideas/knowledge within a composition using art elements/principles.	I	D
21. Recognize/Identify painting terminology.	I	D
22. Recognize and utilize various painting techniques.	I	D
23. Use painting implements correctly.	I	D
24. Exhibit good work habits.	D	R
25. Use a variety of painting media (e.g., tempera, chromacryl, watercolor and acrylic).	D	R
26. Recognize both the possibilities and limitations of the various painting media.	I	D
27. Express ideas about images/experiences using a variety of painting techniques and media.	D	R
28. Use painting techniques and media to interpret portrait/landscape/still life images.	I	D
29. Use the environment as source material for expression/visual creativity.	D	R
30. Respond to the expressive qualities of art (quiet, happy, excited, sad, etc.) relating to one's own creative composition.	D	R

		<u>Jr.</u> <u>High</u>	<u>Sr.</u> <u>High</u>
31.	Express personal experiences/feelings in visual form using painting media.	D	R
32.	Relate art to self-expression, not copied or traced.	I	D
33.	Present a finished painting by matting and/or framing.	I	D
34.	Be familiar with various art careers that utilize painting skills.	I	D
35.	Be familiar with the history of art as related to painting (e.g., styles of painting--impressionism, cubism, surrealism, pop, op and super realism).	I	D
36.	Make associations/comparisons of own art work with that of other cultures.	I	D
37.	Demonstrate an appreciation of the visual arts.	D	R
38.	Identify/Discuss ways to change our lives by improving aesthetic qualities of the environment.	I	D
39.	Analyze the use of the elements/principles: in one's own composition in the art work of peers in the work of recognized artists.	I	D
40.	Describe/Interpret expressive qualities of: one's own composition the art work of peers the art work of recognized artists.	I	D

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C E R A M I C S

Definition

Performance Objective

Suggested Media/Materials

Techniques for Working With Clay

Techniques for Surface Decoration of Clay

Suggested Strategies

Terminology

Sample Lesson Plans

Learner Outcomes

Bibliography

Area of Study:

CERAMICS

Definition:

Process of creating through the manipulation of a clay substance. Objects are then dried and fired at temperatures high enough to produce strength and permanence.

Performance Objective:

The student should exhibit a minimum proficiency in manipulating clay using a variety of tools, techniques and styles.

**Suggested
Media/Materials:**

Brushes	Mixing pans
Calipers	Modeling tools
Canvas	Modeling wheels
Clay	Monofilament wire
Clay container/cover	Plaster bat/ masonite
Cones	Plastic bag
Glazes	Potter's wheel
Kiln	Rolling pin
Kiln furniture	Sponges
Kiln wash	

**Techniques for Working
With Clay:**

Cast: Using liquid clay to duplicate the form from a mold.

Handbuilt Forming Methods:

Coil: Using round or flat rope-like clay to build forms.

Pinch: Manipulating the clay by pinching into a form.

Slab: Using flat pieces of clay to build forms.

Wheelthrown: Forming clay using a potter's wheel.

**Techniques for Surface
Decoration of Clay:**

Carved:	Cuts made into surface of moist clay.
Cloisonné:	Cloisonné can be simulated by creating raised outlines with slip and after bisque firing the spaces can be filled in with different colored glazes.
Glazing:	A glass-like coating used on clay products which melts at a predetermined temperature.
Impressed:	An object can be used to impress designs into moist clay surface.
Incised:	Lines are carved into the moist or leather-hard clay surface with a sharp tool.
Inlay:	Achieved by pressing a second clay into the hollows that are caused by incising. If the pot is to remain unglazed, the surface can be polished with a spoon.
Mishima:	Colored slip is applied over incised designs and later sponged or scraped from raised surfaces leaving colored slip in lines only.
Modeled:	Modeled or shaped clay pieces are fastened to pot surface with slip and edges can be pressed into place with a wooden tool.
Sgraffito:	An Italian word meaning "Scratched through." A decoration is made by scratching a design through a layer of colored slip to reveal the clay body underneath. The pot should be leather-hard.

Slip Application:	Slip is made from a white clay and metallic oxides or stains and can be brushed on a leather-hard clay surface.
Slip Trailing:	Eye droppers or small syringes are used to apply colored slip in lines and/or dots.
Wax Resist:	A wax-like crayon or liquid wax is used to draw or brush on leather-hard or bisque fired ware. Colored slip or glazes, slide over the waxy surface leaving a texture and clay body exposed.

Suggested Strategies:

- Inviting a local potter to give demonstration; answer questions.
 - Joining several pinch pots to form a larger piece.
 - Making a wall mosaic of tiles imprinted with various student discovered textures.
 - Making tiles that display experimental glazes.
 - Pressing a clay slab into a carved linoleum block.
 - Researching early pottery: ancient Greek, Etruscan, Chinese, Persian, Moors and Aztec.
 - Creating a series of masks, using the slab method of construction.
 - Using a found shape as a press mold.
 - Exploring primitive firing techniques: sawdust, open pit, and raku firing.
-

Selective Terminology for Ceramics:

Bat:	a flat level disc/slab of plaster or wood on which pottery is formed or dried
Bisque Fire:	preliminary firing before the application of glaze
Cone:	elongated pyramids composed of very accurately compounded ingredients which melt at a predetermined temperature, enabling the potter to determine when the firing is complete
Functional:	a ceramic form meant to be used as a container; may be a vase, dish, cup, pitcher, etc.
Glaze:	a glass-like coating applied to bisque fired clay
Greenware:	unfired clay ware
Grog:	clay that has been fired and reground, added to give strength to the clay body
Kiln:	a furnace made of heat resistant materials used for firing clay
Kiln Furniture:	shelves and posts used to stack the kiln
Kiln Wash:	solution brushed on walls/shelves of kiln to keep glaze from adhering
Leather Hard:	clay ware which is particularly dry
Matte Glaze:	nonglossy glaze
Mold:	a hollow form in which an object can be cast
Nonfunctional:	a ceramic form meant to be appreciated, not used as a container; sculptural
Pyrometer:	instrument used to measure heat at high temperatures
Slip:	liquid clay used for slip decorating/casting/attaching pieces of clay
Throwing:	making clay forms on a potter's wheel
Wax Resist:	glaze is resisted by wax, thus exposing the clay body underneath

Wedging:

preparing clay by kneading to remove air pockets to create a uniform consistency

Wheel:

a potter's wheel, either manual or motorized

CERAMICS
Lesson Plan 1

Unit of Study: Textured Multiplied Slab Form

Grade Level: 7-8

Performance Objective:

The student will manipulate clay to develop some skill and understanding of the medium and will construct a flat, textured, multiplied slab.

Time Allotment:

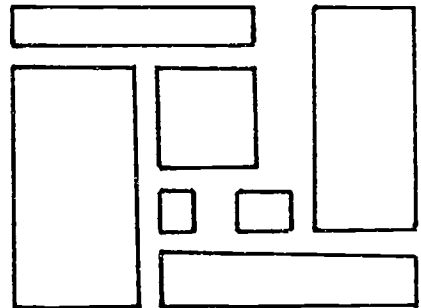
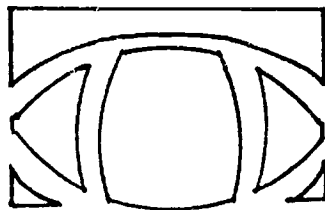
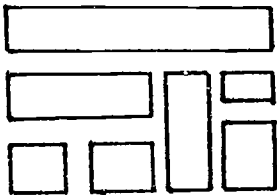
Time will vary, possibly five class periods.

Materials:

Graph paper, pencil, waterbased clay, slip, newspapers, clay cutter, rolling pin, lath boards, odds and ends for creating textures and round toothpicks.

Procedure:

Design layouts on graph paper about 8" x 10". See examples below.



Choose best design. Make a photocopy to cut up and use as pattern pieces.

Experiment creating textures by imprinting in clay and building up textures on top of clay. May choose to do a theme for multiplied piece such as leaves, seashells, flowers and letters.

Roll out wedged clay on newspaper between lath boards for even thickness.

Cut out clay shapes using paper pattern pieces and round toothpicks.

Add texture to pieces, smooth edges.

Bisque fire, glaze fire, if desired.

Mount on a board.

Assessment:

Comprehension of basic clay handling techniques and terms.

Manipulation of clay/tools.

Design knowledge of parts creating a whole.

Awareness of positive-negative space.

Awareness of textures.

Self-evaluation.

Teacher evaluation.

Exploration:

Use a landscape drawing as subject matter and divide into segments, develop it texturally.

Instead of mounting finished pieces on a board, holes could be put in all pieces to match up when clay is wet and when fired, wire could be used to connect pieces.

Artists/Appreciation:

Daniel Rhodes, Leon I. Nigrosh, Maurice Sapiro and Cathy Weisman Topal.

Developed by Lisa Frigaard, Hazen Public Schools, Hazen, North Dakota.

CERAMICS
Lesson Plan 2

Unit of Study: Surface Decoration using Colored Slips--
Maskmaking

Grade Level: 9-12

Performance Objectives:

After seeing examples of masks from various cultures, the student will make clay masks using the draped slab method. The surface of the clay masks will be decorated with a minimum of two different colored slip techniques selecting from slip trailing, slip brushing, sgraffito and mishima.

Time Allotment:

Approximately five 50-minute class periods for research, construction and colored slip decoration; one partial class period for glazing.

Materials:

Clay, rolling pins, plastic bags, (several--for stuffing the drape molds), slip (for joining clay pieces together), colored slips, (see recipes following), miscellaneous carving and blending tools, assorted sizes of soft bristle brushes and transparent glazes.

Colored Slips for Cones 4, 5, and 6
White Base Slip

E.P.K.	35	Add: 2% Cobalt Oxide
KY Ball Clay	30	(for Blue)
Nepheline Syenite	10	6% Copper Oxide
Ferro Frit #3124	10	(for Green)
Flint	10	
Superpax	5	
TOTAL	100	

Introduction/Motivation:

Looking at artwork, slides, print of masks and demonstration:

1. The drape mold construction.
2. The colored slip application.

Procedure:

Study mask designs from various cultures, noting particularly: texture, line, color, shape, repetition, contrast and balance (symmetrical or asymmetrical).

Sketch several line drawings exploring shapes of mask and decorative designs.

Make paper pattern of selected mask shape.

Form drape mold using a plastic bag stuffed with crumpled newspaper or plastic.

Roll slab of clay to desired size and thickness. Using the paper pattern, cut out mask shape from slab, carefully drape over mold.

Add pieces of clay or incise lines for desired detail, i.e., brows, nose and lips.

Before clay mask becomes leather hard, apply colored slip onto the surface using the following techniques:

Mishima--slip inlay (carve design into surface, apply colored slip into design and scrape away excess).

Sgraffito--apply colored slip in a desired shape, carve lines through the slip to show the contrasting body beneath.

Slip Brushing--apply free-form lines and shapes to brush.

Slip Trailing--"Trail" design with colored slip from a rubber syringe.

Allow to dry slowly.

Bisque fire.

Apply transparent glaze. Glaze fire.

Assessment:

Manipulation of media/tools.

Control of colored slip techniques.

Use of elements and principles.

Development of historical reference.

Innovativeness of visual statement.

Self-evaluation.

Teacher evaluation.

Exploration:

Incorporate other media with the masks, such as raffia, feathers and beads (place holes in clay at the beginning of construction).

Research the symbolism of the colors, shapes and lines on masks from various cultures. Choose colors, lines and shapes to symbolically portray ideals and beliefs.

Work in small groups and write a script to relate to the masks created. Present a dance or dramatic production using the masks.

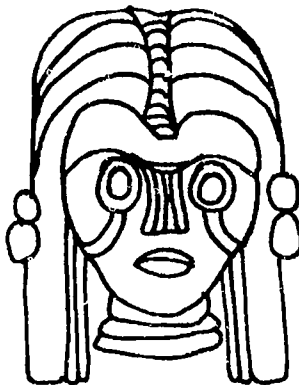
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Developed by Linda Willis Fisher, formerly of Magic City Campus, Minot Public Schools, currently at Illinois State University, Normal, Illinois.



CERAMICS **Learner Outcomes**

Learner outcomes for grades 7-12 are listed as a reference for lesson planning. The introduction of most outcomes should have been presented at the K-6 curriculum level.

- | | | |
|---|----------|--|
| I | Identify | The student should be able to identify basic art concepts. |
| D | Develop | The student should develop skills necessary to successfully complete a project, handle art media and create an individual statement. |
| R | Refine | The student should be able to refine skills to a greater level of proficiency by exploring creative ideas. |

		<u>Jr.</u> <u>High</u>	<u>Sr.</u> <u>High</u>
1.	Demonstrate the understanding of types and uses of line as related to ceramics.	I	D
2.	Display an understanding of geometric and organic shapes related to ceramics.	I	D
3.	Display an understanding of positive/negative space.	I	D
4.	Demonstrate an understanding of texture relating to the surface of the clay form.	I	D
5.	Demonstrate an understanding of the usage of color relating to various surface treatments (e.g., stains, colored slips, glazes).	I	D
6.	Display an understanding of balance.	I	D
7.	Illustrate an understanding of contrast.	I	D
8.	Demonstrate the use of emphasis.	I	D
9.	Indicate an understanding of the use of movement.	I	D
10.	Understand proportion.	I	D
11.	Demonstrate the use of repetition.	I	D
12.	Demonstrate the use of variety.	I	D
13.	Display an understanding of rhythm.	I	D

	<u>Jr. High</u>	<u>Sr. High</u>
14. Correlate the principles of design to create unity.	I	D
15. Organize/Compose art elements using a variety of ceramic techniques.	I	D
16. Develop problem-solving techniques for organizing experiences/ideas/knowledge within a three-dimensional composition using art elements/principles.	I	D
17. Recognize/Identify/Use ceramic technology.	I	D
18. Explore the use of handbuilding techniques (slab, coil and pinch).	I/D	D/R
19. Practice the wheelthrown process.	I	I
20. Use ceramic tools and equipment properly.	I	D
21. Exhibit good work habits.	I	D
22. Recognize both the possibilities and limitations of clay.	I	D
23. Express ideas about images/experiences using various techniques involving clay.	I	D
24. Use the environment as source material for expression/visual creativity.	I	I
25. Express personal experiences/feelings in visual form.	I	D
26. Relate art to self-expression.	I	D
27. Translate an original idea into a three-dimensional clay form.	I	D
28. Recognize the various techniques of glazing.	I	D
29. Present a finished piece of work from clay (stain, glaze, etc.).	I	D
30. Be familiar with careers that relate to the ceramic arts.	I	D
31. Be familiar with the history of ceramics (e.g., Prehistoric, Greek; contemporary potters--Voulkos, Soldner).	I	D

	<u>Jr.</u> <u>High</u>	<u>Sr.</u> <u>High</u>
32. Make associations/comparisons of own art work with that of other cultures.	I	D
33. Identify/Discuss ways to change our lives by improving aesthetic qualities of the environment.	I	D
34. Analyze the use of elements/principles: in one's own work in the art work of peers in the work of recognized artists.	I	D
35. Describe/Interpret expressive qualities of: one's own work the art work of peers the art work of recognized artists.	I	D

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SCULPTURE

Definition

Performance Objective

Suggested Media/Materials

Techniques and Methods of Sculpting

Suggested Strategies

Terminology

Sample Lesson Plans

Learner Outcomes

Bibliography

Area of Study:**SCULPTURE****Definition:**

Process of creating three-dimensional forms.

Performance Objective:

The student should exhibit minimum proficiency utilizing a variety of sculptural media tools, techniques and styles.

**Suggested
Media/Materials:**

Adhesives
Carving tools
Clay
Cutting tools
Metals
Paints/stains

Paper
Plaster
Plastics
Sculpturing tools
Wire
Wood

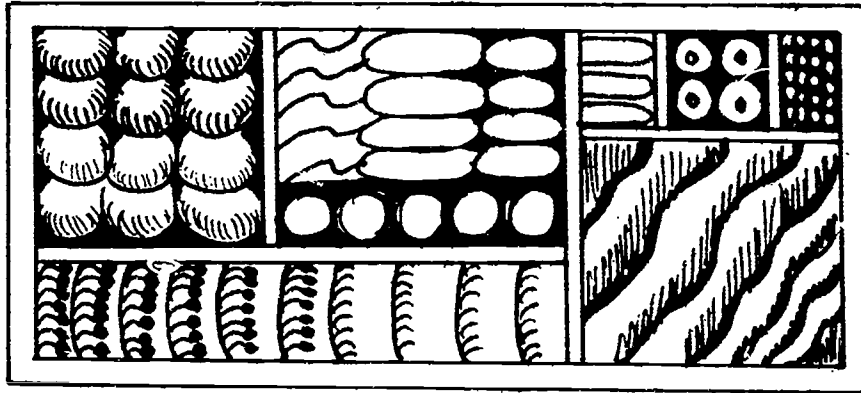
**Techniques and
Methods of Sculpting:**

Additive:	Adding materials to create a form.
Assemblage:	Joining together of found objects.
Freestanding:	Sculpture in the round that is not attached to a background.
Kinetic:	Sculpture in motion.
Modeling:	The forming of sculpture with clay.
Relief:	The raised areas on a surface.
Subtractive:	To remove areas from a mass.

Suggested Strategies:

- Using Claes Oldenburg's style, create soft sculptures.
- Creating a sculptural form of an insect/bird/fish.
- Making a comparative study of the sculptures of Africa, New Guinea and Mayan cultures.
- Making a mask in Aztec style.

- After studying the construction/design of Watts Towers create a miniature tower.
- Constructing a sculpture in which planes project in space at various depths.
- Making a large wall sculpture.
- Using various materials, create a sculpture emphasizing texture.
- After studying the Northwest Indian cultures, create a totem pole.
- Designing a piece of furniture.
- Using Louise Nevelson's technique, create a sculpture.



Sketch for Louise Nevelson style--relief sculpture

Selective Terminology for Sculpture:

Additive:	adding materials to create a form
Armature:	a framework that supports the weight of a medium (e.g., papier-mâché, clay)
Assemblage:	joining together of found objects
Blocking Out:	to mark or indicate the outline of a proposed work, usually subtractive
Calipers:	a tool for scaling measurements
Carving:	to cut away and reduce the original mass
Cast:	the process of reproducing from a model
Concave:	recessed area
Convex:	advancing areas
Freestanding:	sculpture in the round that is not attached to a background
Kinetic:	sculpture that involves motion
Mass:	solidity of form
Modeling:	the art of building a sculpture with clay or other manipulative materials
Planes:	a facet or face of form
Positive/Negative Areas:	a negative is a hole or open area; positive forms have substance
Relief:	raised area in a surface
Space:	all three-dimensional forms involve space, which may be thought of as void
Stabile:	sculpture stabilized at the base; may be kinetic or rigid
Subtraction:	to remove areas from a mass
Tension:	a pulling or strain between forms in a composition
Three-dimensional:	forms having height, width and depth

SCULPTURE
Lesson Plan 1

Unit of Study: Textural Sand Casting

Grade Level: 7-9

Performance Objective:

The student will observe textures in the animal world and will exaggerate and repeat textural shapes to create an original relief sculpture cast in sand.

Time Allotment:

Time will vary but will take at least one to two 50-minute class periods.

Materials:

Boxes or large foil pans, approximately 6" deep; damp sand; modeling tools (orange sticks, popsicle sticks, spoons, knives, combs, forks, fingers, etc.); paper clips or wire and plaster.

Introduction/Motivation:

Lecture/Discussion of casting as a method of sculpture, demonstration, slides, prints and examples of cast sculpture and relief sculpture, fossils and their imprints or photos of them.

Procedure:

Look at photos of, or real animals, reptiles and birds. Notice how pattern is created through repetition. Look for textures.

Practice making textures by pressing objects and tools into damp sand placed in boxes or pans.

Keeping top edges level with each other, scoop out the shape of an animal, reptile, or bird.

Press in textures and create a pattern. Remember that where the sand is pushed down the sculpture will protrude.

Spoon mixed plaster carefully into mold, being careful not to disturb sand. Bend a paper clip to form a hanger, or use a wire and partially embed in plaster.

Allow to harden.

Remove form from sand. Brush away excess sand.

Present for critique.

Assessment:

Evaluate use of repetition to create pattern, imagination in use of tools to create texture, exaggeration of texture, depth of relief.

Self-evaluation.

Teacher evaluation.

Exploration:

If a beach is accessible, do the casting directly on it.

Make a mold from another substance such as clay or plasticene and compare the textural qualities and amount of detail possible in different mediums.

Artists/Appreciation:

Evelyn Rosenberg.

Developed by Laurel Mehrer, Ashley Public Schools, Ashley, North Dakota.

SCULPTURE
Lesson Plan 2

Unit of Study: Shape/Form and Texture--Relief Sculpture

Grade Level: 10-12

Performance Objective:

The student should observe both the relief and "in the round" shape/form of ancient Chinese, Egyptian, Greek and African sculpture. The student should conclude these observations/studies by completing a relief wood carving of a face, word, or abstract shape.

Time Allotment:

Time will vary according to needs and purposes.

Materials:

Clear redwood (2" x 10" x 12"), speedball wood carving tools, paper and pencil, oil paint and turpentine (stain), floor wax, soft rags, brushes, sandpaper and rasps.

Introduction/Motivation:

Demonstration, slides, photographs of ancient Chinese, Greek, Egyptian and African sculpture, discussion.

Procedure:

Discuss both possibilities and limitations of redwood board and usage of wood carving tools.

Decide on design (avoid designs with small open spaces).
Thumbnail sketches.

Enlarge design to fill assigned area.

Mark off 1/2 depth of board with a pencil line around the perimeter of the board.

Cut background and openings in design to 1/2 depth of board.

Then carve positive shape, varying the "levels of elevation."

May texture background (negative space) for contrast with smooth positive shape.

Use rasps and sandpaper to smooth surface.

Stain, wax and buff.

Assessment:

Manipulation of media/tools.

Appropriateness of subject choice to assignment.

Exhibit good work habits.

Innovativeness of final statement.

Self-evaluation.

Teacher evaluation.

Exploration:

Follow relief wood carving with "in the round" carving of soft stone, such as, lava rock, fire brick and soapstone. Compare difference in media and tools used.

Follow subtractive processes of sculpture with additive processes of putting parts together using wire, wood, paper and/or cardboard.

Artists/Appreciation:

Michelangelo, Auguste Rodin, Constantin Brancusi, Frederic Remington, Ernst Barlach, Claes Oldenburg, Alexander Calder, Henry Moore, Louise Nevelson.

Developed by Diane Engel Stai, Minot Bishop Ryan High School, Minot, North Dakota.

SCULPTURE

Learner Outcomes

Learner outcomes for grades 7-12 are listed as a reference for lesson planning. The introduction of most outcomes should have been presented at the K-6 curriculum level.

- | | | |
|---|----------|--|
| I | Identify | The student should be able to identify basic art concepts. |
| D | Develop | The student should develop skills necessary to successfully complete a project, handle art media and create an individual statement. |
| R | Refine | The student should be able to refine skills to a greater level of proficiency by exploring creative ideas. |

	<u>Jr.</u> <u>High</u>	<u>Sr.</u> <u>High</u>
1. Demonstrate the understanding of types and uses of line as related to sculpture.	I	D
2. Display an understanding of geometric and organic shapes as related to sculpture.	I	D
3. Display an understanding of positive/negative space.	I	D
4. Demonstrate an understanding of texture relating to the surface of the sculptural form.	I	D
5. Demonstrate an understanding of the usage of color relating to various surface treatments (e.g., stains, colored slips and glazes).	I	D
6. Display an understanding of balance.	I	D
7. Illustrate an understanding of contrast.	I	D
8. Demonstrate the use of emphasis.	I	D
9. Indicate an understanding of the use of movement.	I	D
10. Understand proportion.	I	D
11. Demonstrate the use of repetition.	I	D
12. Demonstrate the use of variety.	I	D
13. Display an understanding of rhythm.	I	D

	<u>Jr.</u> <u>High</u>	<u>Sr.</u> <u>High</u>
14. Correlate the principles of design to create unity.	I	D
15. Organize/Compose art elements using a variety of sculpture techniques.	I	D
16. Develop problem-solving techniques for organizing experiences, ideas and knowledge within a three-dimensional composition using art elements and principles.	I	D
17. Recognize/Identify/Use sculpture terminology.	I	D
18. Explore additive processes of sculpture.	I	D
19. Explore subtractive processes of sculpture.	I	D
20. Use sculpture tools properly.	I	D
21. Exhibit good work habits.	I	D
22. Recognize both the possibilities and limitations of sculpture media.	I	D
23. Express ideas about images/experiences using various sculptural techniques.	I	D
24. Use the environment as source material for expression/visual creativity.	I	D
25. Express personal experiences/feelings in sculptural form.	I	D
26. Relate art to self-expression.	I	D
27. Translate an original idea into a three-dimensional form.	I	D
28. Present a finished work (stain, glaze and attach to base, etc.).	I	D
29. Be familiar with careers that relate to sculpture.	I	D
30. Be familiar with the history of sculpture (e.g., Prehistoric, Greek, Renaissance and contemporary).	I	D
31. Make associations/comparisons of own art work with that of other cultures.	I	D

	<u>Jr.</u> <u>High</u>	<u>Sr.</u> <u>High</u>
32. Identify/Discuss ways to change our lives by improving aesthetic qualities of the environment.	I	I
33. Study the environment as affected by architects/designers/sculptors/etc.	I	D
34. Analyze the use of elements/principles: in one's own work in the art work of peers in the work of recognized artists.	I	D
35. Describe/Interpret expressive qualities of: one's own work the art work of peers the art work of recognized artists.	I	D

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P R I N T M A K I N G

Definition

Performance Objective

Suggested Media/Materials

Techniques and Methods of Printmaking

Suggested Strategies

Terminology

Sample Lesson Plans

Learner Outcomes

Bibliography

Area of Study:**PRINTMAKING****Definition:**

The process of creating a single image (monoprint) or multiple images on a two-dimensional surface.

Performance Objective:

The student, utilizing a knowledge of design and drawing and of negative and positive space, should be able to demonstrate basic printing techniques and skills at an acceptable level as determined by self and teacher.

Suggested**Media/Materials:**

Baron press
Bench hook
Block-out
Brayers
Cutting tools
(handles/blades)
Drawing fluid
Inking plates
Linoleum
Litho-crayons
Metal

Monofilament
screen fabric
Paper
Plexiglas
Sponges
Transparent base
Waterbase block
printing ink
Waterbase screen
printing ink
Wood

**Techniques and Methods
of Printmaking:**

Intaglio:	Lines and areas are etched, engraved or scratched beneath the surface of a metal or plastic plate. Ink is transferred from the plate onto the paper.
Monoprint:	A single original copy transferred from a plate.
Planograph:	(Lithograph) the image is drawn on a flat surface and transferred to another.
Relief Printing:	The process of carving around an image and printing the remaining raised surface.

Serigraphy: (Screen printing) a stencil process involving the separation of a design into individual colors with a separate stencil developed for each color.

Suggested Strategies:

- Analyzing the relationship of printing to art and to commercial art.
 - Creating a stencil design using both the negative and positive parts.
 - Researching the Japanese/Chinese cut paper stenciling methods.
 - Developing rubbings from several sources into one finished design.
 - Cutting a linoleum block design in a combination of negative/positive.
 - Using a linoleum block for embossing.
 - Creating a monoprint using a nontraditional printmaking medium (e.g., watercolor).
 - Creating an intaglio print using Plexiglas.
-

Selective Terminology for Printmaking:

Artist's Proof:	trial prints or proofs made from a print process for the artist to see if any changes need to be made before the edition is run
Baren:	a slightly convex, bamboo-covered tool of Japanese origin, about five inches in diameter, used for burnishing the back of the paper when printing from an inked relief block
Biting:	the immersion of a prepared metal plate in acid which starts the etching of the exposed areas
Brayer:	roller used to ink a printing plate
Burnish:	to rub/apply pressure to pick up ink from a plate
Burr:	in drypoint, the ridge of metal thrown upon each side of a line cut by a needle in the plate
Collagraph:	a relief type printing; design is made up of collage materials/textures all similar in height
Drypoint:	engraving directly upon a plate of metal/plastic/masonite with a needle or knife; the burr gives a velvety black print but prints are limited as the burr is soon crushed
Edition:	the total number of prints pulled and authenticated by the artist for distribution; the eleventh print in an edition of seventy-five is numbered: 11/75
Etching:	incising lines on a metal plate that are then etched with acid
Gouge:	a printmaking tool used to cut lines/areas in wood/linoleum
Impression:	a printed copy; the pressing of a plate on paper
Limited edition:	a set number of impressions are made and the plate is destroyed
Linocut:	a linoleum block cut in design and ready to print

Register:

to align the printing surface with the printing plates; to match line/color in multiple runs

Squeegee:

rubber or plastic edged blade used to pull ink across the screen in the screen printing process



masks

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S Rudolph

2-12-90

"Masks," linoleum block print, by Sara Rudolph,
grade 11, Ashley High School

PRINTMAKING
Lesson Plan 1

Unit of Study: Multiple Images--Serigraphy

Grade Level: 7-8

Performance Objective:

The student will understand and use the serigraphic (screen printing) process to make multiples of the same image.

Time Allotment:

Approximately four 50-minute class periods.

Materials:

Contact paper (preferably white), X-acto knife, cutting board, printmaking screen, squeegee, carbon paper, construction or printing paper, chromacrylic paint, masking tape.

Introduction/Motivation:

Looking at and discussing prints that emphasize positive and negative shapes. Demonstration of process.

Procedure:

Preparing and Cutting the Stencil:

Prepare a simple drawing (fish, flowers, car, etc.). Remember what parts are the positive and negative areas and what colors are to receive paint.

Cut contact paper to fit on screen.

Using carbon paper, transfer design to the top side of the contact paper (not the backing sheet).

Cut out the positive parts of the transferred designs on the contact paper with an X-acto knife. Save the parts.

Place protective paper on table or screen baseboard.

Peel off the contact paper backing and adhere the contact paper to the screen.

Remove all air bubbles by working from the center of the stencil to the outside edges.

Apply masking tape to the perimeter of the stencil.

Pulling the edition:

Place construction paper or printing paper under screen and align with the stencil.

Spread chromacrylic paint (from the bottle, mixed colors, or a little of each color for a rainbow effect) across the top of the screen.

With both hands on the squeegee handle, apply pressure and tilt the handle towards you. Pull the squeegee across the stencil, stopping an inch or so before the edge of the frame.

Lay the squeegee aside, lift the screen, remove the print and hang to dry. Label this first print, "Proof."

If there are any desired changes, make them now.

Continue printing the edition, numbering each consecutive print.

When dry, sign, number and title each print.

Mat at least one of the edition.

Critique and display.

Assessment:

Manipulation of media/tools.

Use of positive and negative shapes.

Innovativeness of visual statement.

Self-evaluation.

Teacher evaluation.

Exploration:

Develop designs or images for multiple color prints.

Research the history of serigraphy. Compare to other types of printmaking (lithography, intaglio, relief).

Research significant artists who use the serigraphic process.

Artists/Appreciation:

Richard Anuskiewicz, Jim Dine, Robert Rauschenberg, Brian Rice, Victor Vasarely, Andy Warhol.

Developed by Jane Jackson, Jim Hill Junior High, Minot, North Dakota.



Untitled, Serigraph, by Vince Cork, grade 8,
Jim Hill Junior High, Minot, North Dakota

PRINTMAKING
Lesson Plan 2

Unit of Study: Multiple Images--Relief Printed Self-Portraits
Using COMPUTEREYES

Grade Level: 7-12

Performance Objective:

The student will use a COMPUTEREYES created self-portrait and develop it into a relief print.

Time Allotment:

Approximately five 50-minute class periods.

Materials:

Apple IIe Computer, monitor, printer, COMPUTEREYES EXECUTIVE VERSION 1.1 program, digitizer, video camera with tripod, medium and fine point black markers, carbon paper, linoleum plate, linoleum cutters numbers 1-6, water soluble printing ink, brayer, platen, baren, printing paper.

Introduction/Motivation:

Look at and discuss portraits made using the relief printmaking process. Demonstrate the COMPUTEREYES program, the cutting of the linoleum block, the inking and the printing processes.

Procedure:

Printing Computer Self-Portraits:

Following directions of the COMPUTEREYES Program using the computer, monitor, printer, digitizer, and video camera, take a still video picture of each student and print out each one. Students may choose to use props (sunglasses, hats, etc.).

Preparing the Plate:

Simplify portrait into positive and negative areas with a fine point black marker.

Transfer portrait to linoleum plate with carbon paper.

Use a medium point black marker to darken positive areas that are to be printed (hair, nose, mouth, ears, etc.).

Use linoleum cutters numbers 1-6 to carve out all negative areas (those areas not darkened). Texture may be developed in the positive and/or negative areas for contrast.

Inking the Plate, Pulling the Print:

Place printer's ink on platen, spread evenly with brayer, and ink linoleum plate.

Align printing paper over plate and transfer design by rubbing paper and plate with baren.

Gently remove the paper which is referred to as a "pull." (Remember that prints will be a reverse image of the plate.)

Write "proof" on edge of the paper.

Make changes, if desired or needed.

Pull all prints to the edition making certain to number each print in sequence.

Hang prints to dry (approximately five days).

Sign, number and title each print.

Mat at least one print.

Critique and display.

Assessment:

Manipulation of media/tools.

Use of positive and negative space, texture.

Innovativeness of visual statement.

Self-evaluation.

Teacher evaluation.

Exploration:

Develop designs or images using multiple color prints.

Research other methods of making computer images. (Read "Computers and the Print" pages 269-278 in Ross, J., Romano, C., and Ross, T., The Complete Printmaker, Free Press, New York, 1990.)

Research other relief printmaking processes.

Investigate artists who specialize in relief printmaking.

Artists/Appreciation:

Ernst Kirchner, Edvard Munch, Emil Nolde, Georges Rouault,
Kitagawa Utamaro.

Developed by Jane Jackson, Jim Hill Junior High, Minot,
North Dakota.



COMPUTEREYES image



"Self-portrait" linoleum block
print, by Frank Martell, grade 8,
Jim Hill Junior High, Minot,
North Dakota

PRINTMAKING **Learner Outcomes**

Learner outcomes for grades 7-12 are listed as a reference for lesson planning. The introduction of most outcomes should have been presented at the K-6 curriculum level.

- | | | |
|---|----------|--|
| I | Identify | The student should be able to identify basic art concepts. |
| D | Develop | The student should develop skills necessary to successfully complete a project, handle art media and create an individual statement. |
| R | Refine | The student should be able to refine skills to a greater level of proficiency by exploring creative ideas. |

		<u>Jr.</u> <u>High</u>	<u>Sr.</u> <u>High</u>
1.	Demonstrate the understanding of types and uses of line as related to printmaking.	I	D
2.	Display an understanding of geometric and organic shapes as related to printmaking.	I	D
3.	Display an understanding of positive/negative space.	I	D
4.	Demonstrate an understanding of texture relating to printmaking processes.	I	D
5.	Demonstrate an understanding of the usage of color relating to printmaking processes.	I	D
6.	Display an understanding of balance.	I	D
7.	Illustrate an understanding of contrast.	I	D
8.	Demonstrate the use of emphasis.	I	D
9.	Indicate an understanding of the use of movement.	I	D
10.	Understand proportion.	I	D
11.	Demonstrate the use of repetition.	I	D
12.	Demonstrate the use of variety.	I	D
13.	Display an understanding of rhythm.	I	D

	<u>Jr.</u> <u>High</u>	<u>Sr.</u> <u>High</u>
14. Correlate the principles of design to create unity.	I	D
15. Organize/Compose art elements using printmaking processes.	I	D
16. Develop problem-solving techniques for organizing experiences/ideas/knowledge within a composition using art elements/principles.	I	D
17. Recognize/Identify/Use printmaking terminology.	I	D
18. Use printmaking tools and equipment properly.	I	D
19. Exhibit good work habits.	I	D
20. Recognize both the possibilities and limitations of printmaking media.	I	D
21. Express ideas about images/experiences using various printmaking techniques.	I	D
22. Use the environment as source material for expression/visual creativity.	I	D
23. Express personal experiences/feelings in visual form.	I	D
24. Relate art to self-expression, not copied or traced.	I	D
25. Present a finished work (float mount or mat a print).	I	D
26. Be familiar with careers that relate to printmaking.	I	D
27. Be familiar with the history of printmaking (e.g., Oriental, European, contemporary American).	I	D
28. Make associations/comparisons of own art work with that of other cultures.	I	D
29. Identify/Discuss ways to change our lives by improving aesthetic qualities of the environment.	I	D
30. Study the environment as affected by printmakers/graphic designers.	I	D

Jr. Sr.
High High

31. Analyze the use of elements/principles:
 in one's own work
 in the art work of peers
 in the work of recognized artists.
32. Describe/Interpret expressive qualities of:
 one's own work
 the art work of peers
 the art work of recognized artists.

I D

I D

**PRINTMAKING
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ART HISTORY/ART APPRECIATION

Definition

Performance Objective

Suggested Strategies

Aesthetic Scanning

Outstanding Styles, Periods and Movements in Art

Simplified Chronology of Art History

Sample Lesson Plans

Bibliography

Area of Study:

ART HISTORY/ART APPRECIATION

Definition:

The study of works of art of the past and present; the development of an appreciation for artists and craftspeople who have developed individual styles of expression.

Performance Objective:

The student will be exposed to art works from around the world and should demonstrate a conversant terminology and techniques and should be able to recognize major styles and periods of art.

Suggested Strategies:

The art teacher at the secondary level should present an overview of the periods of art history and then perhaps concentrate on a relatively small number of facts and ideas. A short discussion of the major historical facts could be used to introduce each of the major art periods. This will then set the stage on which the artists play their parts. It is important to understand that the arts of the past have set the foundation for the arts of today.

It is often more meaningful to incorporate art history and appreciation into the creation of art, choosing the study to relate to the activity.

For reference, an alphabetical listing and definitions of periods, styles and movements are included. Sample lesson plans and aesthetic scanning questioning suggestions provide ideas for integrating art history/appreciation, aesthetics and criticism into the studio art program. A bibliographical listing of resources follows.

Aesthetic Scanning

The following information outlines a specific approach for interpreting works of art. This method is referred to as "Aesthetic Scanning." The "scanning" approach is based on the work of Dr. Harry S. Broudy, Professor Emeritus, Philosophy of Education, at the University of Illinois.

Using this method in the presentation of artwork, you, the teacher, will help the student to develop a systematic way to look at and discuss art. The questioning format will encourage students to offer a variety of responses. Reinforce the idea that everyone's perception is permissible as long as they are willing to point out what they are describing in the picture and to give reasons for their answers.

The goal of aesthetic scanning is to help students see many possibilities and viewpoints by identifying, comparing, contrasting, analyzing and interpreting the images created by artists. This experience develops perceptual and thinking skills and gives students access to the feelings, ideas and values that the major traditions of art communicate.

While looking at a work of art, a good way to begin is by asking students to describe sensory elements: color, line, texture, shape and space. Then discuss how the artist organized these sensory qualities by looking at the formal structure of the picture: balance, repetition, rhythm, the proportions and contrast. Consider the technical elements of the artist's skill, the media used, some facts about the artist's life and history of the time. The interrelationship of the sensory, formal and technical elements often influence the expressive elements of the work of art: feelings, meanings and values in a work of art. Scanning a work of art can begin with any of the elements depending on what you want to stress. With practice, students will be able to discuss each characteristic of a picture and see the relationship between the elements.

For example, in "The Starry Night" by Vincent van Gogh, the choice of blue and yellow swirling line and heavy texture (sensory), asymmetrical balance (formal) and the artist's use of the palette knife (technical) create the effect of a magical, special night (expressive).

Scanning moves students past the stereotype and typical--"I like it," "I don't like it"--to an informed response. Students are able to discuss how color influences mood and how line expresses energy. They have learned to "see" with the sensitivity and understanding of an artist.

The following information provides sample questions that can be used/adapted in the classroom to stimulate discussion about artwork.

Scanning Guide

Sensory: Refers to the qualities which appeal to our senses.
Color, line, texture, shape and space are discussed.

Color

1. What color is used the most?
2. How many different colors have been used? Have colors been repeated? Where?
3. Is the general coloring in the painting primary/secondary; warm/cold; bright/dull; opaque/transparent?
4. How many tints and shades can be seen?
5. Do the colors suggest a season or time of day?
6. Does the artist use color to show distance? Which colors are near/far; advancing/receding?
7. How do the colors affect the mood of the painting: sunny/stormy; happy/sad; shy/bold; lonely/crowded; inviting/foreboding?

Line

1. What kinds of lines do you see in the picture, straight or curved?
2. Where do you see straight lines? Curved lines? Do you see any other kinds of lines?
3. Are lines in the picture vertical, horizontal, or diagonal?
4. Do you see thick or thin lines? Long or short lines?
5. Are the lines deep/bold or shallow/light; jagged/smooth; continuous/broken; moving/still; fast/slow? Are any of these lines repeated?
6. Has the artist used imaginary line directions (lines not actually drawn) in the direction a person is looking, pointing, talking, etc., or by the formation of imaginary lines created by shape?

Texture

1. Can you see different texture within this picture? (Compare texture.)
2. Does the texture appear to be: bumpy/even; shiny/dull; coarse/fine; hard/soft; rough/smooth?
3. How do you think the textures would feel: prickly, soft?
4. Why did the artist use different textures for different surfaces?
5. Does the artist use color or line to show texture?

Shape

1. Are the shapes organic (natural or curved) or geometric (angular or straight)?
2. Are the shapes of similar size or do they vary?
3. Are they round, square, triangular, open, closed?

Space

1. Is the picture plane filled or rather empty? Deep or shallow? Open or closed? Is it two-dimensional? Three-dimensional?
2. What takes up the most space in the picture? Subject matter or background space? Did the artist leave a lot of space around the main figure or object? What effect does this have?
3. How does the artist show objects in the foreground? Large/small; high/low; near/far? In the background?
4. Does the picture show distance? How?
5. Is there more horizontal space in the picture?
6. How does the artist create space? By a change in color, by overlapping shapes?
7. Which is the negative space in the picture? The positive space?

Formal: Refers to structure or organizational properties of a work of art. Balance, repetition and rhythm, theme and variation, proportion and contrast are considered.

Balance

1. Is this picture well balanced?
2. Is it symmetrical or asymmetrical?
3. Is one side of the picture heavier than the other?
4. Which side of the picture has the most detail? What is in the center of the picture?
5. How did the artist balance the picture? Color, shape, line, space or repetition?

Repetition and Rhythm

1. What elements do you see repeated in this picture? Color, line, shape or texture?
2. Select a color used in the picture. How often has the artist repeated that color?
3. What shapes are repeated?
4. Are patterns used in the picture?
5. Are lines repeated?
6. Has the artist repeated images in the picture--flowers, fruits, trees--are they similar, different?
7. Does the repetition create movement in the picture? Regular/Irregular; flowing/halting; random/exact; rising/falling?

Theme and Variation

1. What is the subject (main idea) of the picture?
2. Does the title reflect the theme?
3. If a contemporary artist painted this picture, would it look the same?
4. Did the artist use a particular color, shape or texture in the theme?
5. Have you seen this theme in other works? (Examples: freedom, patriotism.)

Proportion and Contrast

1. What is the most important part of the picture? How does the artist make it stand out? By the contrast of colors, lines, textures?
 2. Which object(s) are the most important; the ones in the foreground or background?
 3. How does the artist make the people, objects, color, etc., stand out in the picture? Are they separate/together; harmonious/clashing; exaggerated/real?
-

Technical: Refers to skill, technique, craftsmanship; knowledge of medium; history and criticism.

Properties of Medium

1. What medium did the artist use? Oil? Watercolor? Acrylic? Tempera?
2. Did the artist use different brush strokes in this painting? Are they short/long; wide/narrow?
3. Does the medium used make the artwork appear heavy/light?
4. How does the artist make colors lighter? Darker? Create texture? Line? Describe in terms of the medium?
5. Does the medium selected work well for the subject? Why? Why not?

Craftsmanship and Technical Skills

1. Study the artwork closely. Were details important to the artist?
2. Did the artist do a good job of painting this picture?
3. What do you think was the most difficult part of the painting for the artist to do?

History

1. Does this picture look as if it were painted in the United States or another country? How can you tell?
2. When do you think this picture was painted? Why?
3. Is this work a portrait, landscape, still life or everyday scene?

4. Does this picture represent a particular style or period of painting? Abstract? Representational? Impressionist?
 5. Does this painting portray a message about what was happening at a particular time?
 6. What other works by this artist are familiar to you?
 7. What do you know about the artist's lifestyle?
-

Expressive: Refers to feelings, meanings and values in a work of art.

Students should locate expressiveness in the work of art itself, not in how it affects them. In other words, students should be asked if the painting looks sad, not if it makes them feel sad.

Mood, Emotional States

1. Is this picture: serious/lighthearted; friendly/unfriendly; calm/angry; fearful/confident; powerful/weak; shy/bold; eager/hesitant.
2. How does the artist show these emotions?

Character States

1. Is this picture: pompous/meek; stately/lowly; good/evil; proud/humiliated; dignified/undignified; brave/cowardly; honest/dishonest; greedy/generous; charitable/stingy; kind/mean?
2. If there are people in the picture, describe their character state.

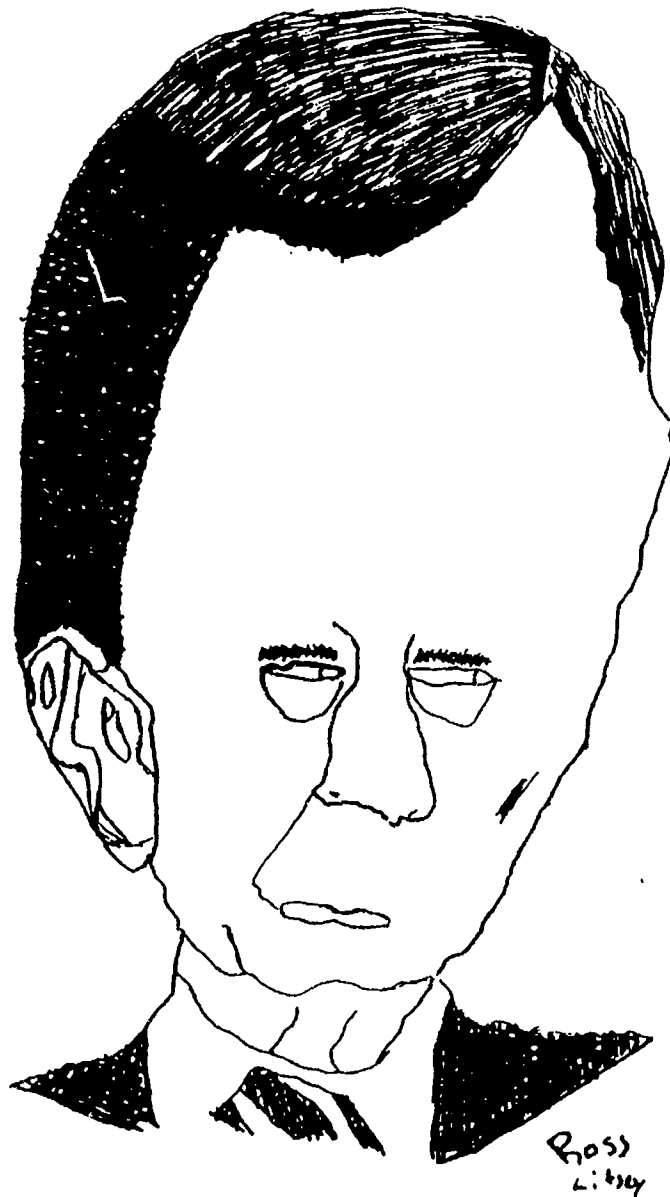
Dynamic States

1. Is the picture: moving/still; fast/slow; heavy/light; calm/exciting; busy/lazy; lively/tired; tense/relaxed?
 2. How does the artist create this energy? Through line, shape, color, repetition or balance?
-

The skills used in scanning help students create their own images as well as appreciate others'. Each of the aesthetic elements can be emphasized as students produce their own works of art. For example, students can be challenged to work with soft colors and textures (sensory), repeated patterns (formal), using watercolor (technical), to create a calm landscape (expressive). The same vocabulary and approach are appropriate for evaluating student work. For example, the teacher can ask, "How was Tim's picture balanced? Has he used repeated shapes? Colors?"

By providing two modes of teaching and learning, the perceptual (looking, listening and discussing) and the creative (experimenting and manipulating various arts media), students receive a balanced aesthetic education.

Permission for use of these materials based on "A Guide for Teachers: Scanning Works of Art" has been granted by Nancy B. Roucher, Arts Education Consultant for Project HEART, Decatur, Illinois. Additional materials on Aesthetic Education are available from Project HEART, 2240 East Geddes, Decatur, Illinois 62526.



"Mr. President," pen and ink, by Ross Litsey, grade 7, Ashley Public Schools

Outstanding Styles, Periods and Movements in Art:

- Abstract Art:** consists of patterns or shapes which have no counterparts in nature. Abstractionism is based on the rejection of known objects; the artist creates new visual data. Also referred to as nonobjective or nonrepresentational. Wassily Kandinsky (1866-1944) was a pioneer of modern abstract painting.
- Abstract Expressionism:** an American abstract art movement beginning in the 1940s and flourishing during the 1950s. It consists of two types of paintings: Chromatic Abstraction characterized by large broadly-painted, soft-edged shapes (Mark Rothko and Barnett Newman were painters who emphasized the use of color in a new way); and Action Painting characterized by multiple colors and shapes highly agitated in appearance--as if painted rapidly and spontaneously (Jackson Pollock, Franz Kline and Willem de Kooning were notable action painters). Both types are considered to be highly subjective, created out of the inner need of the artist.
- Art Nouveau:** an applied-arts movement in the late nineteenth and early twentieth centuries. The style is known for ornate patterns, curvilinear lines and shapes, and plant motifs. A well-known illustrator of the time was Aubrey Beardsley.
- Ashcan School:** a group of early twentieth century American painters specializing in realistic portrayals of city life and scenes depicting squalor and poverty. The group was also known as "The Eight" and later, on moving to New York, were called the New York Realists. John Sloan, Robert Henri, George Luks, William Glackens were some of the artists in the group.
- Barbizon School:** French painters from a town by that name whose purpose was to paint nature as its own entity and not as a mere background for classical subjects. Constable, Corot and Rousseau were painters in this movement which preceded the emergence of Impressionism.
- Baroque:** a style that was a reaction to the classicism of the Renaissance; characterized by dramatic design and richness of detail.

**Blue Rider Group
(der Blaue
Reiter):**

a group of German Expressionist painters working at the turn of the twentieth century. The group consisted of Germans and expatriates such as the Russian, Wassily Kandinsky.

Byzantine Art:

ancient splendor of the East and new elements of Christianity influenced artists of the Mediterranean area during 330-1450s. Their art was richly colored and ornate. The church of Saint Sophia in Constantinople is a fine example of Byzantine Art.

Classicism:

opposite of Romanticism--adhering to standards of simplicity, restraint and proportion as found in Greek and Roman art and architecture.

Cubism:

forms were fragmented and often reorganized in various contexts. The semiabstract style which was invented by Pablo Picasso and Georges Braque consists of two types: Analytic (c. 1907-1911) in which a subject is represented in monochromatic color by many fragmented semitransparent shapes and Synthetic (c. 1912-1913) in which bright colors, vivid textures and flat jagged shapes suggest images.

Dadaism:

meaning "hobbyhorse," was a short-lived arts movement during World War I that began as a protest against the war. Dada artists expressed themselves through outrageous actions rather than with permanent art objects, such as paintings or sculptures. Examples include the "Fur-lined Cup" and a reproduction of the Mona Lisa with a moustache. An artist of the movement was Marcel Duchamp.

Expressionism:

any kind of art in which the personal emotions of the artist are important. Feelings are expressed through distorted images rather than realistic depiction.

**Fauvism (Wild
Beasts):**

a group of painters in the early twentieth century who used bright colors, flat patterns and distorted stylized images. The leader of the group was Matisse with Rouault, Vlaminck, Derain and Dufy as followers.

- Futurism:** a group of Italian artists whose aim was to express the speed and motion of modern society. Sculptor Umberto Boccioni is considered to be a Futurist.
- Impressionism:** opened the door to all contemporary art movements. Paintings by individual artists are easily recognized as to style than are the paintings within other movements. The impressionists attempted to capture a fleeting, atmospheric impression of nature; they believed in painting on location so they could capture the constantly changing light. Short brush strokes of bright colors were used. Notable artists of the movement include Monet, Pissarro, Renoir, Cézanne and later Seurat.
- Modern Primitives:** the simple, unsophisticated, naive vision and style of untutored artists like Rousseau and Grandma Moses.
- Neoclassicism:** "new" classicism. Late eighteenth and early nineteenth century artists were inspired by the art of ancient Greece and Rome. Ingres (1780-1867), a leader of the movement, reacted against the romantic art of the French court.
- Nonobjective Art:** This is an umbrella term often used to include such styles in modern art as abstract expressionism, geometric expressionism, and action painting. Kandinsky is considered to be the father of the movement. It is a method of using line, texture and purely abstract (nonrecognizable) shapes and forms. The term is used to designate artwork in which no recognizable objects are discernable. Other leading artists include Pollock, Gorky, Mondrian, Gabo, Pevsner, Calder.
- Paleolithic:** meaning "old stone." Describing the art and artifacts of the culture that existed from 30,000 to 10,000 years ago.
- Pointillism:** French, meaning to dot or stipple. A late impressionist painting style used by Georges Seurat and others. The artist applies separate dots of pure pigment that are optically blended by the observer.

Post-

Impressionism:

a late nineteenth-century style which used the bright colors characteristic of impressionism. Rather than emphasizing the effects of light, the artists explored the formal structure of art or expressed their personal feelings. Artists include van Gogh, Gauguin and Cézanne.

Pre-Columbian:

the art of the Americas before the coming of the Spanish and other settlers. This term includes the North American Indian, as well as the Mayan and other civilizations.

Prehistoric:

art usually produced in the form of paintings on the walls of caves from 200,000 years ago and including those at Lascaux, France and Altamira, Spain circa 15,000 B.C.

Primitive Art:

the art of primitive societies, whether prehistoric or later, including the art of Africa and the aboriginal art of Australia.

Realism:

a movement in the 1840s in France with a resemblance to natural appearances. Artists, including Courbet and Manet, rejected both classical (ideal) and imaginative subject matter and were concerned with contemporary life.

Renaissance:

literally "rebirth," a cultural revival in the arts that began in fifteenth-century Italy and spread throughout western Europe. Michelangelo and da Vinci were among the notable artists.

Rococo:

represents the free-flowing, profuse and often confusing style of interior decoration and ornament, which originated during the reign of Louis XIV and continued under Louis XV.

Romanticism:

flourished in France about 1830 as a reaction against Neoclassicism. The style conveyed the grandeur of humanity and stressed flaming colors, extremes of action and twisting brush strokes. Delacroix was a major artist.

Surrealism:

from the French meaning "super-reality" or the other reality--dreams and fantasies. The movement was launched in the 1920s by artists such as Dali, deChirico and Ernst who experimented with fantasy, the dream world and symbolism.

SIMPLIFIED CHRONOLOGY OF ART HISTORY

Prehistoric

40,000 BC	Paleolithic	cave paintings in Spain/France
to	Mesolithic	transitional period
5,000 BC	Neolithic	Stonehenge in England

Ancient Art

6,000 BC	Egyptian (Eastern)	pyramids/pottery/tomb walls
4,000 BC	Indian (Eastern)	frescoes/textiles/architecture
3,000 BC	Chinese (Eastern)	calligraphy/pottery/painting
1,000 BC	Assyrian (Eastern)	relief carvings/textiles
1,800 BC	Etruscan (Western)	wall, tomb paintings/sarcophagi
900 BC	Greek (Western)	sculpture/architecture/pottery
539 BC	Persian (Eastern)	miniature painting/textiles
325 BC	Mayan (Western)	pyramid/relief carving/sculpture
300 BC	Roman (Western)	sculpture/painting/architecture

Arts from Early Christianity

AD	100	Early Christian	catacombs/frescoes
AD	400	Byzantine	mosaics/manuscripts/illuminations/ church objects/architecture
AD	600	Japanese (Eastern)	calligraphy/painting/sculpture/ pottery
AD	1200	Inca	stone dwellings/pottery/metal work
AD	1300	Gothic	painting/enamels/tapestries/ stained glass/bronze casting/ architecture
AD	1325	Aztec	stone sculpture/pottery
AD	1400	Renaissance	painting/sculpture/architecture/ gold and silver work
AD	1600	Baroque	architecture/sculpture/painting
	1700	Rococo	architecture/sculpture/painting
	1750	Neoclassicism	painting
	1800	Romanticism	painting

Arts of the Modern Era

1870	Impressionism	painting
1880	Post-Impressionism	painting
1900-1920	Cubism	painting
1920-1940	Surrealism	painting
1900-1950	Abstract/Abstract Expressionism	painting/sculpture
1960-----	Avant-Garde	painting/sculpture/pottery/ textiles/metal/glass/jewelry

ART HISTORY/ART APPRECIATION
Lesson Plan 1

Unit of Study: Composition and Design--Stuart Davis Style

Grade Level: 9-12

Performance Objective:

The student will discuss characteristics of Stuart Davis' work and incorporate his style of reducing the complexities of his environment into simplified shapes and colors.

Time Allotment:

Time will vary, possibly ten class periods.

Materials:

Slides or prints of various styles of art, such as, Realism, Cubism, Fauvism, Abstraction, Abstract Expressionism, including examples of Stuart Davis' work, construction paper, tagboard, scissors, glue, pencil and spray adhesive (optional).

Introduction/Motivation:

Look at the slides and/or prints, discuss styles. Include in discussion the effect of the Armory Show on Stuart Davis' work. Decide on theme using a place, thing, or word as a starting point for the design.

Procedure:

Review elements and principles of design while analyzing and discussing works by Stuart Davis.

Draw a few thumbnail sketches to work out ideas.

Decide on colors to be used--may associate certain colors with themes.

Begin cutting out words and/or shapes. Watch scale.

Using spray adhesive affix construction paper for background to tagboard for additional support.

May arrange and start to glue when one half or more of shapes are completed.

Analyze. Continue adding shapes to unify picture.

Critique and display.

Assessment:

Comprehension of elements and principles of design.

Design knowledge of parts creating a whole.

Appropriateness of design to style of Stuart Davis.

Self-evaluation.

Teacher evaluation.

Exploration:

Class chooses some theme but individually develops separate panels that will later be grouped together as one unit.

Instead of collage, draw out design and paint with either tempera or acrylics.

Artists/Appreciation:

Robert Henri, Winslow Homer, Edward Hopper, Marcel Duchamp, John Marin, Charles Demuth, Picasso, Fernand Léger, Max Weber, Raoul Dufy, Henri Matisse, Jackson Pollock, de Kooning and Charles Sheeler (Artists from the Armory Show).

Developed by Diane Engel Stai, Minot Bishop Ryan High School, Minot, North Dakota.

ART HISTORY/ART APPRECIATION
Lesson Plan 2

Unit of Study: Famous Artists

Grade Level: 7-9

Performance Objective:

The student will research and study information about a famous artist. From the information compiled, the student will write an essay, create an art work using the style of that specific artist and make an oral presentation. (See guidelines on page 93.)

Time Allotment:

Time will vary according to needs/purposes. (Approximately ten class hours; five classes for written report, five classes for art project.)

Materials:

Art history books, books on specific artists, and various art media.

Introduction/Motivation:

Show slides of several artists' work so that the students see a variety of styles and media. Explain how one artist's style may have influenced other artists. Discuss what medium/media were used by the artists.

Procedure:

Choose a famous artist.

Write a report which tells about the artist's life, work and particular art style.

Find pictures of artwork by that artist. Study the style and technique. Create an artwork using this style/technique.

Give a short presentation to other students in the class.

Present information about the famous artist; display pictures of their artworks along with the art piece the student created using that artist's style and technique.

Assessment:

Awareness of history of artists and their significance in the art world.

Comprehension of specific art styles and art periods.

Self-evaluation.

Teacher evaluation.

Exploration:

Use selected artist's style/technique with different media.

Artists/Appreciation:

Artists to study may include: Georgia O'Keeffe, Vincent van Gogh, Alexander Calder.

Developed by Cynthia Schumaier Jelleberg, Magic City Campus, Minot, North Dakota.

Famous Artist Research Guidelines**Written Paper**

Three pages NEATLY written, singled spaced or typed with double spacing. The areas of investigation of the artist should include: life, when and where lived and important facts; style, outstanding characteristics and influences; medium/media, the uses and techniques. A bibliography using a minimum of two sources is also needed.

Artwork

Create an artwork in the medium (if possible) and style of the selected artist. Mount or mat the finished artwork.

Oral Presentation

A three to five minute report presented orally in class. Display pictures of the artist's work as well as the one created in the artist's style.

ART HISTORY/ART APPRECIATION
Lesson Plan 3

Unit of Study: Architecture

Grade Level: 9-12

Performance Objective:

The student will observe and study different styles of architecture and will create exterior and interior drawings of a building around an element of nature (tree, stream, waterfall or mountainside) as Frank Lloyd Wright did in designing the Kaufmann House, "Falling Water" in 1936.

Time Allotment:

Time will vary according to needs/purposes.

Materials:

Slides or prints of various architectural styles including work by Frank Lloyd Wright, drawing paper, drawing pencils, colored pencils and tracing paper.

Introduction/Motivation:

Look at the slides and/or prints, discuss styles. Choose something in nature around which to develop and design a building.

Procedure:

Sketch the part of nature that will be designed around.

Using tracing paper, draw a minimum of three different buildings incorporating that part of nature.

Choose best of the buildings and nature, complete the final drawing and color in with colored pencils.

Repeat procedure for interior drawing.

Mat finished drawings for critique and evaluation.

Assessment:

Creatively relating nature and buildings.

Appropriateness of design to nature.

Self-evaluation.

Teacher evaluation.

Exploration:

Design furniture, carpets and dishes to complement the building designed.

Build a 3-D model of one room utilizing what has been designed.

Artists/Appreciation:

Frank Lloyd Wright, Le Corbusier, Philip Johnson, Eric Mendelsohn, Antonio Gaudí.

Developed by Lisa Frigaard, Hazen Public Schools, Hazen, North Dakota.

ART HISTORY/ART APPRECIATION
Lesson Plan 4

Unit of Study: Design Principles--Analyzing Artwork

Grade Level: 8-9

Performance Objective:

The student will list the principles of design along with definitions and create a traditional and abstract sample for each principle. Students will describe specific principles in each other's work.

Time Allotment:

Approximately five 40-minute periods.

Materials:

Paper, drawing supplies and art history slides or posters.

Introduction/Motivation:

Lecture-discussion, slides and demonstration.

Procedure:

Introduce each principle, define and explain by using art history slides or posters.

Divide paper into areas so each principle can be defined and an abstract and traditional example created for each principle.

Review each day by having students describe the principles already covered in previous classes and in a work of art they have not already analyzed.

Assessment:

Completion of the project where students demonstrate a traditional and abstract sample for each principle (teacher evaluated).

Quiz on the principles (include an art history sample in the quiz process for student analysis).

Exploration:

Add variety by cutting samples from magazines, newspapers, old post cards, photos, etc., and glue to the principle of design worksheet in the correct area to indicate the students' understanding of each principle.

Vary the drawing tools and techniques by requiring students to create black and white traditional samples and colored abstract samples completed in varied methods.

Artists/Appreciation:

Henri Matisse, Max Beckmann, Paul Cézanne, Joan Mirò, Jackson Pollock and Wassily Kandinsky.

Design from nature: i.e., wood grain, veins on a leaf, zebra skin, bird feathers.

Developed by Ron Boehm, West Fargo Middle School, West Fargo, North Dakota.

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CURRICULAR CONCERNS

EVALUATION

The evaluation of an art program should include more than tests and procedures that evaluate student performances. Program goals, content, and quality of instruction are areas that also need evaluation to determine effectiveness.

Program Goals and Objectives

In the publication, Purposes, Principles, and Standards for School Art Programs, the National Art Education Association (NAEA) defines learnings in art as having four major components:

- Seeing and feeling qualitative and functional relationships
- Producing expressive works of art
- Knowing and understanding about the objects of art and design
- Evaluating works of art and design

Do the goals of the art program include learnings from the above four components?

The NAEA identifies eight major objectives to help achieve those goals. Students should demonstrate the capacity to:

- Have intense involvement in and response to personal visual experiences.
- Perceive and understand visual relationships in the environment, especially aesthetic relationships.
- Think, feel and act creatively with visual art materials.
- Increase manipulative and organizational skills in art performance appropriate to individual abilities.
- Acquire a knowledge of mankind's [sic] heritage of visual art and design.
- Understand the nature of art and the creative process.
- Make intelligent visual aesthetic judgments.
- Use art knowledge and skills in personal and community life.

By analyzing the curriculum, observing students and their activities in progress, and by observing and examining student art work, can it be determined that these goals are being met?

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Program Content

The NAEA defines the scope of art learning experiences. All should be included in the school program, although they may vary in emphasis depending on the individual student and the grade level. The art curriculum should provide experiences in:

- Examining extensively both natural and man-made [sic] objects from many sources.
- Expressing individual perceptions, ideas, and feelings through a variety of art media suited to the manipulative abilities and expressive needs of the student.
- Experimenting with art materials and processes to understand their potentials for personal expression.
- Working with tools appropriate to the students' abilities, to develop manipulative skills needed for aesthetic expression.
- Organizing, evaluating, and reorganizing work in progress to gain an understanding of the formal structuring and expressive potential of line, form, color, shape, and texture in space.
- Reading about, looking at, and discussing works of art and design from contemporary and past cultures, using a variety of educational media and community resources.
- Evaluating art of both students and mature artists, industrial products, home and community design.
- Seeing artists and designers at work in their studios, in the classroom or on film.
- Engaging in activities which provide opportunities to apply art knowledge and aesthetic judgment to personal life, home, or community planning.

By analyzing the curriculum, observing students and their activities in progress, and by examining student art work, can it be determined that these experiences are provided?

Quality of Instruction

The quality of instruction determines the success of a well written curriculum plan. The plan has to be put into action by a teacher who communicates its various aspects to the students. Factors that determine the quality of instruction include:

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- The art activity should be suited to the students' capabilities;
- The students' interests should be considered when selecting art activities;
- The art activities are sequenced rather than randomly selected;
- Teaching methods should be appropriate to the activity;
- Instructional aids, including slides, videos, reproductions should be appropriate for the activity.

Are these factors that determine the quality of instruction considered?

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According to A Guide to Curriculum Planning in Art Education (1985), by the Wisconsin Department of Public Instruction, effective teaching in art has some generally agreed upon characteristics. Effective art teachers:

- Are involved in a continual process of professional growth, both in teaching and artmaking skills;
- Seek fellowship and professional association with other art teachers through membership in professional organizations;
- Read about art and art teaching;
- Write about art and art teaching;
- Continue their active involvement in the creative process;
- Promote their art programs in their district, community and state.

Does the teacher display these characteristics which identify an effective art teacher?

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Student Performance

To evaluate student performance, a teacher must decide what knowledge and skills students are expected to acquire from instruction and to estimate the extent to which learning has occurred. Identifying goals in advance can help clarify the purpose of lessons to both teacher and student. Developing behavioral (or performance) objectives is an excellent exercise for helping a teacher think through a lesson to achieve a central focus.

In order for objectives to be useful, they need to deal with behaviors that are observable. The objective should be stated in terms of what the teacher wants the student to be capable of performing at the conclusion of the instruction. Even though art programs are noted for providing experiences that encourage invention, personal statement and originality, most open-ended assignments do have a purpose that is observable. An objective should have:

- An observable behavior;
What is the student going to be able to do that can be seen?
- A criterion level (a minimum standard);
How well will the student demonstrate the behavior?
- A condition.
Under what circumstances will the student demonstrate the behavior?

If a teacher wants the student to understand color mixing, the objective should be written not in terms of understanding but in terms of what a student will be able to do if he or she possesses the required understanding. Because only the effects of the understanding can be seen, the objective must be written in those terms. Two possible approaches to writing objectives are indicated below. A teacher wishing to teach color mixing might state the objective in this way:

Given an explanation, examples, demonstration and materials for color mixing, the student will mix colors to produce monochromatic, complementary and analogous color schemes with 100 percent accuracy.

An objective involving the expressive use of color may be:

Given color materials, the student will produce an expressive artwork based on a personally conceived idea. The work will include the use of color to portray that idea and/or emotion.

The first objective is highly structured but the second objective, limitations and choices are the student's decision. In the second objective the student may or may not use color mixing but color is still a focus. As with the first objective, additional discoveries and solutions can and should be recognized and discussed.

Assessment

The assessment should be closely aligned with the behavioral objective:

Assessment of objective using the first approach:

Did the student mix colors to produce monochromatic, complementary, and analogous color schemes with 100 percent accuracy?

Assessment of objective using the second approach:

Did the student produce an expressive artwork based on a previously conceived idea? Did the work include the use of color to portray that idea and/or emotion?

Assessment is done to see if learning has taken place. This may be teacher and/or student initiated. This can be achieved by:

- Observation

Observing learning experiences in progress and completed student artwork

- Written test

Giving tests that span several cognitive levels beyond fact recollection; test choices include short answer, multiple choice, true-false, and essay

- Performance

Drawing a sketch, coil building a pot, making a sculpture; by submitting a portfolio of sketches, photographs, etc.

- Checklist

Indicating with a checklist format whether the objective was met

- Anecdotal

Noting the student's progress or achievement, can be kept with a portfolio

- Individual

Having the student complete a self assessment by keeping a journal of progress from his or her viewpoint

- Group review

Having class critiques which emphasize constructive criticism

References:

Purposes, Principles and Standards for School Art Programs, The National Art Education Association, Reston, VA.

Wisconsin Department of Public Instruction, A Guide to Curriculum Planning in Art Education, Madison, WI, 1985.

STUDENTS WITH SPECIAL NEEDS

Visual art education is essential for the gifted and talented students as well as those in special education programs.

Gifted and Talented Students

Artistically gifted students who show high-level ability in the expressive, critical, or historical aspects of the visual arts should be encouraged to pursue the development of these potentials. For some students, appropriate, intensive work in the visual arts can be arranged through special scheduling. Other enrichment activities could include independent study contracts with the art teacher within the building, college and university classes, art museum or gallery programs, summer fine art camps, apprenticing to a local artist, opportunities to instruct younger children, work experiences with designers and craftspeople employed within the business community.

Many academically gifted students are also artistically talented, with the potential to become successful artists, designers, historians, and critics. However, the personal discipline required to be an effective learner in the visual arts is very demanding; however, not all gifted students will be able to make this commitment to self-disciplined learning. Gifted program leaders and art teachers need to work together to provide motivation and learning in the discipline of art. Learning readiness and student interest, ability, and potential should all be determinants in the selection of gifted students who will participate in special visual arts programs.

Programs for these students should provide in-depth studies in the role and contribution of the artist, art historian, curator, archeologist and other art-related fields, in the historical as well as the contemporary perspective.

Special Education Students

Art plays an important role in the development of students in special education programs. Like other adolescents and teenagers, these young people have the same basic needs, but have individual differences in growth and ability. Their success in developing skills and behaviors depends greatly upon the learning experiences and reinforcement used in teaching them.

Art teachers should understand the special students' needs and have experiences working with them. Even though the special needs teacher usually will have the chief responsibility for the education and learning of the handicapped, the art teacher can make valuable contributions to their development, and should work closely with the teacher in developing an art program to meet their needs.

The special needs students, like all students, need a sequential program of instruction that provides activities which focus on worthwhile learnings. The four visual arts components (aesthetics, art history, art criticism and art production) and objectives should serve as a basis for developing special programs.

Strategies for implementing programs will depend on the nature of the student's limitations. Some students' visual arts instruction will be a part of their mainstreaming experience. In other situations students will need a visual arts instructional program which has undergone specific modifications. For example, certain modifications may need to be made in helping a student to use specific media and tools, work space may need to be expanded, or specific steps in an art process may need to be broken down into smaller units with shorter periods of work time.

CAREERS IN ART

A goal for education in general is to provide students with the basic knowledge, skills, and attitudes needed to make future career choices. Career education should be a component of the total instructional program. The art teacher can help acquaint students with opportunities for art careers in various fields.

Strategies:

- Develop an art career resource area in the studio classroom. Request materials from individual college and university art departments and art and design schools. Some schools have videos, films, and slide packets available. Share information with the counseling staff.
- Encourage students to research various art career fields. Assign individual or group reports to be shared with the class. Personal interviews may be included.
- Invite resource people from the community to come into the classroom. It will not be difficult to find people who work in art related careers in an urban area. Even in rural areas a small community newspaper usually has a layout person. The local television station employs someone responsible for advertising. A nearby community college should have at least one art instructor. A college art student home on vacation may be invited to share his/her portfolio and experiences.
- Arrange for an entire class to visit an architectural firm, a graphic design studio, a sign company, and an artist's studio. For the student with a special interest arrange one or more sessions with a designer, architect, or artist.

Students need to be informed about the importance of the visual arts in the economic realm. They should develop an awareness of how special aptitudes for art can relate to the world of work. Students also need to recognize how reading, writing, speaking, and computing skills affect the attainment of visual art career goals. They need to know how to work on an art task with and without supervision. Students should achieve an understanding of the importance of commitment, punctuality in meeting deadlines, consistent effort, and careful craftsmanship.

There are several hundred careers relating to art, a few of which are listed and described below:

Architecture

Architect--designs and constructs buildings for specific functions

Architectural renderer--creates drawings and paintings of proposed buildings

Landscape artist--plans outdoor areas to provide usable, visually pleasing grounds around buildings and residences

Interior and Display Design

Interior designer--decorates homes and offices

Exhibit and display designer--arranges and designs space for department stores, museums, art galleries, manufacturers, convention centers

Graphic and Advertising Design

Graphic designer--primary function is visual communication--may design album covers, brochures, magazine layout, filmstrips, posters, billboards

Illustrator--person skilled in drawing who illustrates for magazines, books, catalogues, etc.; may include editorial, medical, or technical illustration

Advertising agency art director--heads teams of people that produce advertising materials for clients

Corporate art director--an administrator who supervises art or design departments that create visual materials which will project a positive image of the company and its product to the public

Industrial Design

Product designer--designs products for manufacturers

Package designer--designs containers for products

Furniture designer--is employed by a firm or free-lance

Fashion Designer

Fashion designer--creates wearing apparel

Fashion illustrator--sketches wearing apparel for designers, magazines, newspapers

Film and Television

Art director--works with film directors and producers, coordinates efforts of artists and designers

Set designer--designs sets, props

Story board illustrator--takes rough sketches from art directors and develops them into finished sequential drawings

Special effects artist--responsible for making unusual situations look realistic

Art Education

Elementary, junior high/middle school and high school art teacher--can help children and adolescents to enjoy art, increase their skills with art media, understand and appreciate art history, and make visual judgments about objects and events in their environment

College and university art teacher--may be a studio art instructor, an art historian, or an art educator

Professional Artist

is an individual who is skilled in a particular medium or technique, usually working several hours a day in his or her own studio: may be a painter, sculptor, ceramist, jeweler, metal smith, printmaker, weaver, etc.

Photographer

Photojournalist--takes pictorial stories with camera, work is usually in magazines and newspapers

Fashion photographer--focus is on fashion

Portrait photographer--specializes in photographing individuals, families, groups in planned settings

References:

Brommer, Gerald A., and Gatto, Joseph A., Careers in Art, Davis Publications, Inc., Worcester, MA, 1984.

Hobbs, Jack A., and Salome, Richard, The Visual Experience, Chapter 14, Davis Publications, Inc., Worcester, MA, 1990.

National Art Education Association, Careers in Art, 1916 Association Drive, Reston, VA 22091.

SAFETY IN THE ART STUDIO-CLASSROOM

It is imperative that art students learn how to use tools, equipment, and supplies correctly and that actions in the art room be conducive to safety. Students must be informed of both general safety rules in the classroom and specific rules for tools and equipment. The teacher has the responsibility to keep constantly alert for potential hazards. The teacher should make certain that the art room has acquired accident-preventing items, such as the following:

- Guards on all machines
- Table tops covered with material appropriate to the task or tool
- Table tops and surrounding area covered with heat resistant material when necessary
- Approved safety storage cabinet that meets the local code for flammable liquids
- Safety cans for flammable liquids (a safety can is an approved container with a spring closing lid and spout cover, designed to safely relieve pressure in high temperatures)
- Self-closing waste cans for storing saturated rags

The teacher also should take the following precautions:

- Report defective machinery or hazardous conditions to the school principal in writing, keeping a copy
- Keep hazardous tools and equipment covered or locked except when in use
- Post rules above or near tools and machines
- Establish and enforce safety zone around hazardous equipment
- Plan and maintain a safe and orderly arrangement of tools and machines
- Keep aisles and exits clear
- See that the room has a fire extinguisher on the wall and a fire blanket prominently available
- Keep excessively flammable materials in an authorized storage room
- Keep a continuous check on the safe use of gas

- Be aware of special considerations among students, such as an allergy to certain materials, fainting, epilepsy, etc.

The teacher should give safety instructions to all students

- Give safety tests before permitting students to use tools and machines, and keep the tests on file for one year
- Demonstrate the correct usage of tools and machines
- Provide students with safety information; use graphic aids or bulletin boards to emphasize safety

The teacher should emphasize the students' responsibility for safety rules by insisting students follow basic procedures

- Properly use tools, equipment, and supplies
- Act in a manner conducive to the safety of themselves and others
- Notify the teacher immediately in case of injury
- Recognize the danger of horseplay and inattentiveness
- Keep floor and work areas clear of litter, paint, and water
- Wear face masks for protection if the situation requires them

Situations Showing Negligence

The teacher is obligated to assume a large portion of the responsibility to recognize and eliminate factors that may contribute to the cause of accidents. E. W. Tischendorf, in Safety Education, lists the following conditions as those in which school authorities generally recognize a teacher as negligent if a student has an accident:

- Absence of teacher while students are in the room
- Teacher leaving the room with unqualified teacher in charge
- Students using equipment in the shop that has not been approved by the board of education (e.g., personal equipment brought to the classroom)
- Permitting students to work in the art room other than during the regularly scheduled periods, especially with unacceptable supervision
- Permitting students not enrolled in classes to use power equipment

- Students being sent outside the room to perform hazardous duties
- Making the use of all tools and machines compulsory
- Allowing students who are especially prone to accidents to use power machines (some physical and mental conditions make a pupil ineligible to use some power tools)
- Failure to keep written reports of every accident occurring in the art room, regardless of injury
- Failure to get written statements from witnesses
- Failure to administer safety tests to retain satisfactorily passed tests for use in the case of a negligence suit
- Failure to recognize students' actions that are guided by childish impulses (the teacher's duty is to anticipate and foresee the results of such impulses and prevent avoidable injury)
- Failure to recognize that, under law, ordinary care entails greater caution in dealing with students (students do not necessarily think, act or avoid danger like adults would under the same conditions; danger may even attract them)
- Failure to recognize the law demands from adolescents less care for their own safety than it demands from adults (an adolescent's responsibility for his or her safety is usually measured by that shown in similar situations by adolescents of like age, intelligence, and experience; adolescents might take risks that adults would shun)

These are only a few of the many conditions that can lead to a teacher's liabilities. There are many specific conditions of a physical and human nature that teacher must properly control in order to avoid being held liable for the injury of students in the art room.

The teacher must demonstrate a constant concern for safety. Teacher example and direct teaching will affect the students' behavior in the classroom. Safety education should be introduced not just to protect against liability but, more importantly, to promote an early learning of safety habits. Explicit safety education and teaching by example helps students accept responsibility for accident prevention.

Health Hazard

There is a growing awareness that many artist's materials are hazardous. Recent research by the Center for Occupational Hazards, a national clearinghouse for information on environmental dangers, has shown that many potentially toxic art materials can be found in public schools. Following is a partial list of art materials that are too hazardous for use in the public school.

Lead Containing Materials

- Lead-pigmented paints and printmaking inks such as chrome yellow, and flake white. (Teachers should be aware if a printmaking ink label does not say "lead free.")
- Enamels which are fired onto metal (except lead-free brands).
- Lead glazes, ceramic glaze chemicals (such as red and white lead), and lead frits.

Asbestos and Asbestos-Containing Materials

- Sculpture stones that may contain asbestos, including soapstone, steatite, serpentine, and greenstone.
- Asbestos gloves and other asbestos products (Replace them with new synthetic products).
- Some talcs (such as New York talcs) used in some glazes, white clays and slips.
- Instant papier-mâché
- Vermiculite

Aerosol Spray Cans--all aerosol sprays including paints, fixatives, and adhesives. (These sprays are too hazardous except for use outdoors or in ventilated spray booths.)

Known or Suspected Carcinogens

- Some solvents like benzene, carbon tetrachloride, and chloroform
- Some ceramic-glaze chemicals including chrome oxide; chromates (lead, iron, zinc); nickel carbonate and oxide; and uranium oxide

- Some paint and printmaking pigments including barium yellow, chrome yellow, diarylide yellow, Lithol red, molybdate orange, pthalocyanine blue and green, strontium yellow, and zinc yellow. (These pigments when suspended in paints or inks are not as hazardous as powdered pigments, but they should be phased out of the school programs.)

In addition to being aware of the potential hazard in the use of art materials, the art teacher should constantly monitor the atmosphere of the art room. If the ventilation system cannot accommodate fumes, vapors or gases from art activities, the teacher should stop the activities until proper ventilation is provided. Fume, vapor, and gas sources include: kiln-firing, permanent felt-tip markers, spray painting, airbrushing, solvents, rubber cement, aerosols, acids, bleach, chemicals, and solvent-based inks and paints. Protective devices such as face masks should be available to students.

The Center for Occupational Hazards has information on substitutes for toxic art materials, proper ventilation, and other safety precautions. Send a self-addressed stamped envelope with your request to: The Center for Occupational Hazards, Department S, 5 Beekman Street, New York, NY 10083.

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References:

Baranzoni, Gail Coningsby, Safe Practices in the Arts and Crafts, A Studio Guide, The College Art Association of America, New York, NY, 1978.

Center for Safety in the Arts, Art Safety: Hazards and Precautions, Video, 1988.

Compiled by the Art Department of the Jefferson County Public Schools, Lakewood, CO, Art Safety Guidelines, National Art Education Association, Reston, VA.

McCann, Michael, Ph.D., Artist Beware, Watson-Guptill Publications, Inc., New York, NY, 1979.

Qually, Charles A., Safety in the Artroom, Davis Publications, Inc., Worcester, MA, 1988.

Tischendorf, E. W., Safety Education, edited by A. E. Florio and Alles, McGraw-Hill Book Co., New York, NY, 1979.

MANAGEMENT CONSIDERATIONS

Scheduling and Staffing

Art instruction should be a part of every student's education from kindergarten through senior high school. Art instruction should be available to all students in grades 7-12 and should be taught by a certified art teacher. It is recommended that districts interested in presenting a balanced educational opportunity for all students establish an art requirement for graduation. The unique content and educational approach experienced through art represents a necessary and valuable dimension for the citizen of the future.

Art should be a part of the regular curriculum offerings in all secondary schools. The following recommendations are based upon traditional scheduling procedures, but may be considered as a point of departure. Art should be a requirement for all junior high school or middle school students. Students through grade 8 should receive the equivalent of a minimum of one semester's instruction on a daily basis. The class period should be no less than 50 minutes in length. Art in grades 9-12 should be offered on an elective basis. Classes should be at least 55 minutes in length. In grades 9-12, art classes should carry one unit of credit based upon a program of approximately 250 minutes per week.

There should be at least one art teacher for every 25 scheduled art periods per every week in the secondary school. Classes should not exceed 25 students per teacher. Secondary art programs vary considerably among schools depending on the availability of students, faculty, facilities, and other factors.

Budgeting and Finance

Foresight in budgeting and finance can solve pressing problems for art departments. Careful consideration of provisions for meeting material, supply, and equipment needs can help ensure a smoothly operating program. Curriculum plans should determine budgetary needs. Without this consideration, budget limitations often restrict the nature and extent of art programs.

Generally, an adequate budget will meet specific resource needs in the areas of expendable supplies, equipment repair and replacement, new equipment, and resource materials. Separate forms should be maintained for each area.

Resource materials are often neglected in budgeting. A resource-material budget category can include: art periodicals and other professional publications; art and art education books, films, filmstrips, slides, and computer software; reproductions and original art; quality examples of design in tableware and similar products; exhibit expenses; speakers' fees. If a separate budget category is not used for resource materials, they can be considered in the expendable supply category.

It should be the responsibility of an art supervisor or a group of art teachers to develop a list of necessary art supplies and the overall budget for a school year. If reductions in the budget or purchases are necessary, they should also be made by the art supervisor or the art teacher.

Developing a cost-per-student figure and the art department's percentage of the total educational supply budget assists planning. Cost-per-student figures will vary considerably from a large to a small school system, and from a beginning program to a highly developed and inclusive art program.

The allocation of supplies or money needed by each of several schools in a system should be based on the enrollment in each school. If art supplies for other teachers in the school building are to come from the art department stockroom, these needs must be considered in the art department budget to avoid supply shortages. If this procedure proves too complex, it may be desirable to budget separately for these art supplies and to store them separately.

Smaller school systems can combine their supply orders, in order to obtain a better cost-per-item ratio. Likewise, as many supplies as possible can be purchased on a bid basis to realize extensive savings over the catalog list price. The budgeting process should not rule out a contingency fund for purchasing immediately needed supplies, which could not be foreseen, but which may be valuable to the program.

In some districts, students may be expected to furnish some of their own materials.

Facilities

The quality of the physical environment is important for effectively preparing and maintaining a high quality art program. The physical facilities will enable the art instructor to maintain a successful program by space or equipment limitations.

Prior to designing a facility, consider these basic questions:

- What is the nature of the art program?
- How many students and what grade/age?
- How much space is needed?
- What equipment is needed?
- Will proposed facilities allow for future expansion and modification?

Location. Consideration of the location of the art facilities is important in terms of movement of equipment and supplies, noise factors, and cooperation of other subject areas within the curriculum.

Lighting. Good lighting is important for work in the visual arts. Art instructors should be able to control lighting and have provisions for special lighting (e.g., spot lighting, display).

Size. The size of the art facilities depends on the space needed to accommodate the required equipment and the number of students.

Ventilation. Ventilation of the entire art facility is extremely important. The use of spray paints, glazes, and adhesives requires an efficient venting system to eliminate fumes. Caution must be taken with noxious or toxic substances for the safety of both teachers and students.

Storage. Provisions must be made for storing expendable materials, space to keep student work, instructional aides, and periodically used tools and equipment.

Reference and Resource Space. An area specified for audio and videotapes, slides, prints, books, and periodicals will allow and encourage students to use a variety of information in their creative involvement.

Display Areas. Showcases, bulletin boards, display structures, and wall spaces should be available for continuing displays of art work.

RESOURCES

RESOURCES

Materials are a necessary ingredient for art activities and will vary with different projects and ages. Refer to each activity for specific materials. A list of general materials follows:

Art Materials to Purchase

Paper

Manila

White drawing paper--9" x 12"
12" x 18" and 18" x 24"

Newsprint

Construction paper (assorted
colors)

Wrapping paper (white or
brown roll 36" wide,
40 lbs.)

Tissue paper (assorted
colors)

White and colored banner
paper

Cardboard

White matboard

Oaktag

Railroad board, assorted
colors

Paints

Watercolor paints

Tempera paints

Acrylic paints

Chromacryl

Inks

Block printing inks (water
based)

Drawing ink (water soluble)

Chalks, Crayons, Markers

White and colored chalk

Oil pastels

Magic markers

Crayons

Charcoal

Fabric crayons

Clay

Pottery clay

Sculpture clay

Plasticine

Adhesives

Glue sticks

All-purpose white glue

Epoxy

Tapes and Fasteners

Masking and transparent tape

Rubber bands

Straight, push and T pins

Stapler and staples

Paper fasteners

Cutting Tools

Knives, e.g., matte, stencil

Scissors

Paper cutter

Brushes and Brayers

Long handle easel brushes
(bristle, assorted sizes)

Watercolor brushes, assorted
sizes

Brayers, 4" width for block
printing

Cloth and Weaving Materials

Burlap

Yarn

Large eyed needles

Felt

String

Miscellaneous Materials and Tools

Sandpaper

Rulers

Wood dowels

Styrofoam meat trays

Sponges

Tongue depressors

Aluminum foil

Plaster

Containers for water

Art Materials to Collect

A note to families and businesses in the community will be bound to yield treasures galore. It might begin:

Dear Friends of Zap School:

We are planning an exciting art curriculum for our students this year. Listed below are some materials we will be needing for our classes:

boxes, buttons, cardboard, styrofoam, wood, cloth, wallpaper, newspaper, feathers, yarn, coffee cans, costumes, paper scraps, old calendars, plastic containers, egg cartons, etc.

Please let us "recycle" your unwanted items. Thank you for your help.

Good contacts in your community might be:

Furniture or cabinet shops--hard wood scraps
Newspaper offices--newsprint roll ends and blank flats
Plastic companies--plexiglass scraps
Printing offices--paper scraps
Leather factories or stores--leather scraps
Lumber yards--wood scraps, sawdust
Goodwill organizations--still life objects, old clothes for costume drawings
Parents and relatives
Neighbors
Parent Teacher Associations
Telephone company--soft wire

Post announcements at the end of the school year for students to give unwanted remains (used pencils, paper, etc.).

Art Suppliers

Catalogues are generally available from the following suppliers of art materials and tools:

Dick Blick
PO Box 1267
Galesburg, IL 61401

Sax Arts and Crafts
PO Box 2002
Milwaukee, WI 53201

Nasco
901 Janesville Ave
Fort Atkinson, WI 53538

Colborn School Supply
PO Box 1398
Grand Forks, ND 58206

Minnesota Clay
8001 Grand Avenue S
Bloomington, MN 55420

Mathisons
1213 NP Ave
Fargo, ND 58102

Triarco Arts and Crafts
14650 28th Ave N
Plymouth, MN 55441

Northern School Supply
NP Ave and 8th St
Fargo, ND 58102

Artmain
13 Main St S
Minot, ND 58701

Dunaheys
313 E Main Ave
Bismarck, ND 58501

Art Materials Resources

The following organizations may be contacted for lists of art educational materials that are available for free, rent or sale.

National Gallery of Art
Extension Programs
Washington, DC 20565

Walker Art Center
Vineland Place
Minneapolis, MN 55403

Metropolitan Museum of Art
Education Department
5th Ave and 82nd St
New York, NY 10019

Museum of Modern Art
Education Department
11 W 53rd St
New York, NY 10019

Minneapolis Institute of Art
Education Department
Minneapolis, MN 55404

North Dakota Alliance for
Arts in Education
1430 7th St S
Fargo, ND 58103

Available Resources:
Connections
A quarterly news forum

North Dakota State University
Film Library
Fargo, ND 58105

J. Paul Getty Museum
Education Department
17985 Pacific Coast Hwy
Malibu, CA 90265

J. Weston Walch Publishers
PO Box 658
Portland, ME 04104-0658

Shorewood Fine Art Repro, Inc.
27 Glen Rd
Sandy Hook, CT 06482

Smithsonian
900 Jefferson Dr
Washington, DC 20560

Prairie Public Broadcasting Co.
207 5th St N
Fargo, ND 58102
(701) 241-6900

Available Resources:
Programming available in
the arts

Art Advocacy Materials

The following organizations can provide information concerning advocacy for arts education:

North Dakota Alliance for Arts Education
1430 7th St S
Fargo, ND 58103

Alliance for Arts Education
The Kennedy Center
Washington, DC 20566

North Dakota Council on the Arts
Black Building - Suite 606
Fargo, ND 58102

National Art Education Association
1916 Association Dr
Reston, VA 22091

Audiovisual Resources

Contact the following companies for updated catalogues of films/slides to purchase or rent:

International Film Bureau, Inc.
332 S Michigan Ave
Chicago, IL 60604

Sandak, Inc.
180 Harvard Ave
Stamford, CT 06712

National Film Board of Canada
1251 Avenue of the Americas
New York, NY 10020

Reading and O'Reilly
Box 302
Wilton, CT 06897
(Wilton art appreciation program Series 100, 200, 300)

Materials on Loan

Through college or public libraries, slides, filmstrips, and other materials are available for classroom use. Slides and filmstrips are available for short-term loans from the State Library in Bismarck. Consult your local library for more information.

Periodicals

American Artist

2160 Patterson St
Cincinnati, OH 45214

Art in America

150 E 58th St
New York, NY 10022

Art in Education

NAEA
1201 16th St
Washington, DC 20036

Art News

444 Madison Ave
New York, NY 10022

The Artist's Magazine

PO Box 1999
Marton, OH 43306-1999

*Arts and Activities

Circulation Department
PO Box 85103
San Diego, CA 92138

Ceramics Monthly

Box 4548
Columbus, OH 43212

*School Arts

Davis Publications
Printers Building
Worcester, MA 01608

Smithsonian

900 Jefferson Dr
Washington, DC 20560

*Denotes periodicals found especially valuable.

Resource Books

- Fearing, Kelly, Beard, Evelyn, and Martin, Clyde Inez, The Creative Eye, Vol. 1 and 2, W. S. Benson and Company, Austin, TX, 1979.
- Feldman, Edmund Burke, Varieties of Visual Experience, 3d ed., Prentice Hall, Englewood Cliffs, NJ, Harry H. Abrams, Inc., New York, NY, 1987.
- Fichner-Rathus, Lois, Understanding Art, Prentice Hall, Englewood Cliffs, NJ, 1986.
- Gatto, Joseph, Porter, Joseph, and Selleck, Jack, Exploring Visual Design, 2d ed., Davis Publications, Inc., Worcester, MA, 1987.
- Ocvirk, Otto G., et al., Art Fundamentals Theory and Practice, Wm. C. Brown Co., Dubuque, IA, 1975.
- Roukes, Nicholas, Art Synectics, Davis Publications, Inc., Worcester, MA, 1988.
- Schuman, Jo Miles, Art From Many Hands, Davis Publications, Inc., Worcester, MA, 1984.
- Timmons, Virginia, Art Materials, Techniques, Ideas: A Resource Book for Teachers, Davis Publications, Inc., Worcester, MA, 1974.